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Fedden 1989



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WINDOW ON THE WORLD

OCTOBER 12

The Republic of Ireland's Director of Public Prosecutions, Eamonn Barnes, announced that Father Patrick Ryan, the Roman Catholic priest wanted in Britain on terrorist charges, would not be brought to trial in the Republic because there was insufficient evidence to justify his prosecution.

The remains of the Globe Theatre where Shakespeare first staged many of his plays were discovered by archaeologists from the Museum of London at a site near Southwark Bridge on the south bank of the Thames.

OCTOBER 13

The rate of inflation rose to 7.6 per cent in September from 7.3 per cent the previous month.

In the worst day of trading since

October, 1987, share prices slumped on Wall Street, the Dow Jones Industrial Average closing almost 190 points down. Fears of a consequent worldwide crash were allayed when markets reopened on October 16: despite steep falls in early trading, share prices in London and New York recovered before the day ended.

Michael Foot, leader of the Labour Party from 1980 to 83, announced that he would not be standing at the next election.

OCTOBER 15

In South Africa Walter Sisulu, the former secretary-general of the African National Congress, and seven other prominent political prisoners were released after collectively serving more than 180 years in jail.

Nick Faldo defeated Ian Woos-

nam in the final of the Suntory World Golf Matchplay Championship at Wentworth. He donated his entire winnings of £100,000 to children's charities.

OCTOBER 17

At 5.04pm local time a 15-second earthquake measuring 7.1 on the Richter scale struck San Francisco and surrounding towns in the Bay area, killing about 67 people, injuring more than 2,000 and causing widespread damage.

The majority of casualties occurred when a mile-long section of a double-decker motorway in Oakland, on the east side of San Francisco Bay, collapsed on to the lower tier, crushing many cars. On October 21, Buck Helm, 57, was discovered alive in the motorway wreckage and was winched to safety. But, after showing signs of recovery, he died suddenly on November 19.

The Director of Public Prosecutions, Allan Green QC, announced that in the light of new evidence it would be "wrong for the Crown to seek to sustain the convictions" of the Guildford Four—Paul Hill, Gerard Conlon, Patrick Armstrong and Carole Richardson—who were jailed for life in 1975 for the IRA pub bombings in Guildford and Woolwich the previous year. On October 19 the Court of Appeal quashed the convictions. Conlon, Armstrong and Richardson were freed immediately. Following the hearing the Home Secretary ordered a judicial inquiry into allegations that detectives from the Surrey police force had fabricated confession evidence and lied at the trial in 1975. At the same time three Surrey detectives were suspended from duty. On October 20 the last of the four, Paul Hill, was released on bail



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PAUL X. SCOTT/SYGMA

The Oakland motorway, above, Bay Bridge, right, and a clapboard house in the wake of San Francisco's devastating "little big one".

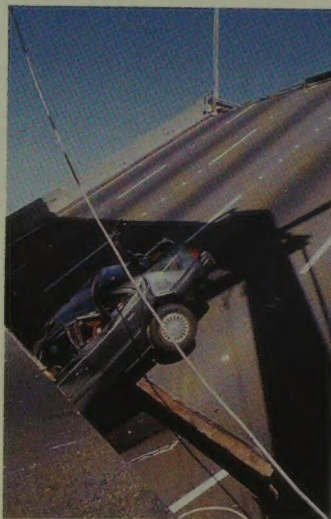
from prison in Belfast, having been re-arrested after the Old Bailey hearing charged with the murder of a former British soldier—a crime to which he had confessed during interrogation by Surrey detectives at the time of the Guildford bombing.

A report from the Ministry of Defence cleared Kurt Waldheim, the Austrian President and former secretary-general of the UN of any criminal involvement in the torture and execution of British commandos captured by the Germans in Greece during the Second World War.

OCTOBER 18

Following mass emigration to the West and huge demonstrations for political reform, the Central Committee of East Germany's communist party agreed to force 77-year-old Erich Honecker into retirement after 18 years as leader. Egon Krenz, the country's security chief, was named his successor.

In Budapest the Hungarian parliament voted overwhelmingly to accept a package of constitutional



SUSAN SPANN

amendments that transformed the country from a single-party state to a multi-party democracy. All references to the leading role of the recently dissolved communist party were excluded from the new constitution and the country became known as the Republic of Hungary as its old name, the People's Republic, was dropped.

OCTOBER 19

Unemployment in Britain fell by 38,196 in September to 1,702,895—its lowest since June, 1980.

After three days of talks in Madrid, Britain and Argentina formally agreed that all hostilities



GEORGE HALL/KATZ

between them had ceased. Although Britain had declared an end to hostilities after the Falklands war in 1982, Argentina had never previously done so and the new agreement was described by Sir Crispin Tickell, head of the British diplomatic team, as a "very large step towards normalising relations".

The Court of Appeal overturned as "unreasonable and excessive" the £600,000 damages awarded in May to Mrs Sonia Sutcliffe, the estranged wife of the Yorkshire Ripper, against the magazine *Private Eye*. A new level of damages was to be determined by the

judges, but on November 6 the two sides settled out of court. *Private Eye* paid Mrs Sutcliffe £60,000 for the original libel, £100,000 for two subsequent libels and covered her costs.

OCTOBER 20

Sir Anthony Quayle, the stage and screen actor who formed his own touring-company, Compass, in 1984, died of cancer aged 76.

OCTOBER 22

There was discord at the Commonwealth conference in Kuala Lumpur when Britain clashed with the 48 other nations at the summit over the issue of imposing

sanctions on South Africa. Though formally objecting to four of its clauses Britain signed a joint communiqué calling for the maintenance of existing sanctions until "clear and irreversible change" had been achieved, but later issued its own statement reflecting the Prime Minister's view that, rather than punishing Pretoria, the Commonwealth should concentrate on encouraging it to continue with the reform it had already begun.

OCTOBER 23

Despite the change in the East German leadership, mass protests for political reform continued across the country. In Leipzig, in the biggest demonstration since the unrest began, more than 250,000 people took to the streets to demand free elections and freedom to travel. There were also protests in East Berlin, Dresden, and Halle. On the following day the Politburo responded by approving plans for a law allowing every East German to obtain a passport and travel abroad.

OCTOBER 24

The UK trade deficit narrowed in September to £1,600 million from £2,000 million the previous month. But despite this improvement the quarterly economic survey published by the Confederation of British Industry was pessimistic, forecasting cuts in jobs and investment.

In Charlotte, North Carolina, the television evangelist, Jim Bakker, was jailed for 45 years and fined £310,000 for swindling his followers out of millions of dollars.

In Beverly Hills the Hungarian-born actress, Zsa Zsa Gabor, who on September 29 had been found guilty of slapping a policeman, was sentenced to three days in prison and 120 hours community service. She was also fined.

OCTOBER 25

John Major, the Foreign Secretary, announced in the Commons that the Government was considering the forcible repatriation of Vietnamese boat people from crowded camps in Hong Kong as attempts to encourage voluntary repatriation had failed. Over the year only 386 of Hong Kong's 56,000 refugees had returned home voluntarily; with forcible repatriation around 40,000 would be sent back.

Mary McCarthy, the American novelist and critic, died in New York aged 77.

OCTOBER 26

Following public disagreements with the Prime Minister's personal economic adviser, Sir Alan Walters, particularly over the question of British entry into the European exchange rate mechanism, the Chancellor of the Exchequer, Nigel Lawson, resigned. In his letter to Mrs Thatcher he explained: "The successful conduct of economic policy is possible only if there is—and is seen to be—full agreement between the Prime Minister and the Chancellor of the Exchequer. Recent events have confirmed that this essential requirement cannot be satisfied so long as Alan Walters remains your personal economic adviser." The Chancellor's resignation, which was later followed by that of Walters himself, forced the Prime Minister to make a rapid Cabinet reshuffle: John Major, the Foreign Secretary since July, re-



placed Lawson as Chancellor; Douglas Hurd, the Home Secretary, became Foreign Secretary and David Waddington, the Government Chief Whip, took Hurd's place at the Home Office.

In West Germany a British airman—Corporal Maheshkumar Islania—and his six-month-old daughter were shot dead in their car by the IRA at a petrol station near the RAF base at Wildenrath. On the following day the IRA expressed "profound regret" for the baby's murder.

On the second day of a three-day visit to Finland the Soviet President, Mikhail Gorbachev, announced in Helsinki that six Russian nuclear submarines

would be unilaterally withdrawn from the Baltic Sea and scrapped before the end of 1990. He also called for international agreement between all nuclear powers to guarantee the "nuclear-free status of the Baltic Sea".

Kazuo Ishiguro was awarded the 1989 Booker Prize for his novel *The Remains of the Day*.

OCTOBER 27

At the end of a 23-day inquest in Nairobi, Kenya's chief magistrate, Joseph Mango, ruled that Julie Ward, the British tourist whose remains were discovered in the Masai Mara game reserve last September, had been murdered. Kenyan police had maintained that she had been killed and consumed by wild animals.

OCTOBER 28

Riot police in Czechoslovakia used batons to break up a crowd

OCTOBER 31

Takeover bids for the British car manufacturer Jaguar by the American multinationals Ford and General Motors, were effectively given the go-ahead when Nicholas Ridley, Secretary of State for Trade and Industry, announced that the Government's "golden share" in the company, which restricted potential bidders to a 15 per cent stake, would be waived. Two days later Jaguar's directors agreed to a £1,600 million takeover from Ford.

US President George Bush announced that he would meet the Soviet President, Mikhail Gorbachev, for informal talks on December 2 and 3 on board American and Soviet warships in the Mediterranean.

NOVEMBER 1

Money-market dealings worth £6,000 million undertaken by Hammersmith & Fulham Council over five years in an attempt to increase revenue were ruled unlawful by the High Court. The decision, if upheld on appeal, would mean that the council, which owed almost £200 million to banks, would not be liable to pay for its losses.

Neil Kinnock reshuffled the Labour Shadow Cabinet following the annual poll among Labour MPs. Among the changes, Gordon Brown was promoted to shadow the Trade and Industry Secretary, replacing Bryan Gould who was moved to environment. Four women were elected to the Shadow Cabinet which was enlarged from 15 to 18 members: Ann Clywd, Joan Lester and Margaret Beckett were newcomers while Jo Richardson was re-elected.

A motion of no confidence in the government of Pakistani Prime Minister Benazir Bhutto was narrowly defeated by 121 votes to 107. The Prime Minister promised a Cabinet reshuffle, but the opposition pledged to continue its campaign against her "corrupt and incompetent government".

NOVEMBER 3

Responding to popular unrest, the East German leader, Egon Krenz, forced five elderly hardliners to retire from the 18-member Politburo. Announcing the changes on television, he also promised to discuss constitutional and economic reform and appealed to East Germans not to emigrate. On the following day,

Nick Faldo, left, after his winning putt at the Suntory championships. Right, the defeated Ian Woosnam.

of more than 10,000 demonstrators who had gathered in Prague's Wenceslas Square to demand political reform.

OCTOBER 29

About 70,000 supporters of the African National Congress—technically outlawed by the South African government—gathered in a football stadium in Soweto to celebrate the release from prison of Walter Sisulu and seven other prominent political figures. In his speech to the crowd Mr Sisulu emphasised that peaceful negotiation was "the shortest possible path to freedom".



VERY SEASONALLY OPPORTUNE PRESENT

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as one million demonstrators marched through East Berlin, a new wave of emigration began. Thousands of East Germans took advantage of a relaxation of exit restrictions to flee to the West via Czechoslovakia. By the evening of November 7 more than 30,000 refugees were thought to have reached Bavaria, taking the total number of East German émigrés over the year to almost 200,000. The figure continued to climb over successive days as the exodus showed no sign of slowing.

Peter Brooke, the Secretary of State for Northern Ireland, was criticised by some MPs for remarks he made in an interview marking his first 100 days in office. He said it was "difficult to envisage" a military defeat of the IRA and suggested that talks could take place with Sinn Féin, the IRA's political wing, if the terrorists gave up their campaign of violence.

NOVEMBER 5

A new period of political uncertainty in Greece followed another general election when the conservative New Democracy party, led by Constantine Mitsotakis, took the largest share of the vote but failed to achieve the absolute majority needed to form a government.

Vladimir Horowitz, the Russian-born concert pianist, died of a heart attack at his home in Manhattan, aged 85.

NOVEMBER 7

In the wake of more pro-democracy rallies in Leipzig, Dresden and other cities, the East German Prime Minister, Willi Stoph, and his entire 44-member cabinet resigned. On the following day the 18-member Politburo also resigned. It was replaced by a new 11-member version which incorporated a number of more liberal politicians as well as hard-liners. Egon Krenz was re-elected general secretary of the communist party and Hans Modrow, the Dresden party chief with a reputation as a reformer, was proposed for the post of Prime Minister.

The report into the 1988 Clapham Junction rail disaster named 11 British Rail managers and engineers as sharing responsibility for the crash in which 35 people died. The company as a whole was accused of "collective liability", and most of the blame was placed on bad management and poor working practices. 71

recommendations were made to improve BR's procedures and the most senior of the 11 employees named, Clifford Hale, resigned after the report was published.

At the General Synod of the Church of England the House of Bishops voted 30 to 17 in favour of the first clause of the Priests (Ordination of Women) Measure, which would allow women to become priests but not bishops. The clause also won overwhelming support in the House of Clergy and the House of Laity, but remained a long way from becoming law: after further discussion in the dioceses, it

would have to be approved by a future Synod, probably that of 1992, by a two-thirds majority after it could be referred to Parliament.

In Kishinev and Vilnius—capitals of the Soviet republics of Moldavia and Lithuania—official parades to mark the 72nd anniversary of the Bolshevik Revolution were disrupted by nationalist demonstrators. In Moscow, pro-democracy protesters staged a "counter-rally" which, at its height, involved some 10,000 people.

In the United States, David Din-

kins was elected New York's first black mayor while in Virginia, pending a recount on November 27, Douglas Wilder became the first black to be elected governor of any US state. Both men were Democrats.

NOVEMBER 8

In a speech to the United Nations, Mrs Thatcher announced that Britain would spend £100 million to help preserve tropical rain-forests and a further £3 million on setting up a centre for climate prediction.

Three people were killed and 15 others injured when a Harwich-

A sea of East Berliners trickles through the Berlin Wall, above. Left, striking a blow for freedom: a youth takes a hammer to the Wall.

bound passenger ferry *Hamburg*, collided with a container ship, *Nordic Stream*, in heavy seas 30 miles off Hamburg. It later emerged that both vessels had been warned that they were on a possible collision course 10 minutes before the crash.

NOVEMBER 9

For the first time since the Berlin Wall was built in 1961, East Berliners were able to pass freely through Checkpoint Charlie and other crossing-points to the West following the lifting of virtually all travel restrictions by the East German government. Jubilant crowds began streaming through the Wall within hours of the 6.55pm announcement. On the following day, as the government unveiled a package of reforms including the promise of free elections, some 100,000 East Berliners flooded into the western half of the city. In the evening sections of the Wall were demolished by bulldozers to create new crossing points. An estimated two million East Berliners and East Germans visited West Berlin over the weekend of November 11-12, but only

a fraction of them stayed. The vast majority went on shopping trips, taking advantage of the DM100 (£30) paid to each visitor by the West German government, and returned home laden with goods. On November 11 Egon Krenz and Chancellor Kohl talked on the telephone and agreed to meet, but the East German leader emphasised that when they did so reunification would not be discussed.

John Wakeham, the Secretary of State for Energy, told the Commons that the Government was scrapping plans to sell off nuclear power stations as part of the privatisation of the electricity industry. Plans to build three new reactors were also abandoned although work on Sizewell B would continue.

85-year-old Deng Xiaoping relinquished his last important post when he voluntarily retired as chairman of the Chinese communist party's Central Military Commission. He was succeeded by his protégé, the party secretary, Jiang Zemin.

NOVEMBER 10

East Europe's longest-serving leader, the 78-year-old President of Bulgaria, Todor Zhivkov, was

forced to resign from the Politburo and as head of the communist party—a post he had held since 1954. He was succeeded as party chief by the foreign minister, Petar Mladenov.

In Kishinev, capital of the Soviet republic of Moldavia, 142 police and at least 46 civilians were injured in clashes outside the headquarters of the Interior Ministry. Demonstrators had surrounded the building to protest at the detention of 20 nationalists who had disrupted official parades on November 7.

NOVEMBER 11

Some of the heaviest fighting of El Salvador's 10-year-old civil war erupted in San Salvador when left-wing guerrillas launched a fierce offensive on military bases and the residences of the President, Alfredo Cristiani. By November 15 at least 650 people—guerrillas, government troops and civilians—had been killed and 1,000 wounded.

Great Britain beat New Zealand 10-6 to win the rugby league British Coal Test series at Wigan's Central Park.

NOVEMBER 13

East Germany's parliament, the

Volkskammer, elected Hans Modrow, the government's leading reformer, Prime Minister. In the evening Leipzig demonstrators maintained their pressure on the authorities with their eighth consecutive Monday rally.

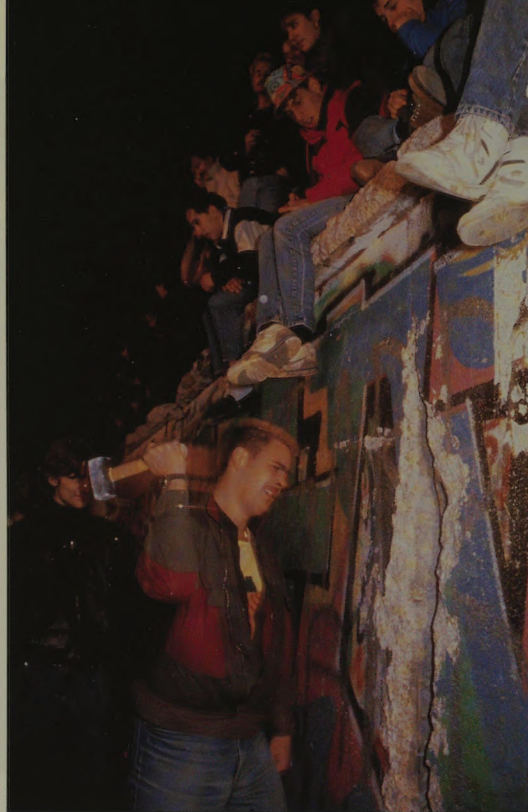
NOVEMBER 14

Following five days of voting, from November 6 to 10, Swapo emerged as the winner of the Namibian independence elections, but failed to achieve the two-thirds majority that would enable it to draw up the new constitution on its own.

Czechoslovakia's Prime Minister, Ladislav Adamec, announced that exit visas would no longer be required for citizens wishing to travel to the West.

Police revealed that a bungled attempt by the IRA to bomb the car of Lieutenant-General Sir David Ramsbotham, Commander of the UK Field Army, had been foiled when a Semtex device was spotted in the street outside his Kensington home. The bomb had fallen to the ground shortly after being fixed to the under-body of the wrong car—a Mercedes belonging to one of Sir David's neighbours.

LORASAVINO



PHOTOGRAPHS BY FRANK SPOONER

When darkness falls over Ernest and Julio Gallo's vineyards, you'll often find the two of them sitting up late discussing their vines and their grapes.

But there's only ever been one grape they've actually lost sleep over: the Grenache.

The wine it produced at the time was good, but given the grape's special aroma, they knew there had to be a better way to produce a better wine.

In fact it was to take nearly 40 years, trying different methods of pruning, training, watering, harvesting and, of course, fermenting.

On a memorable day in August 1986, all these factors combined to produce a wine that did full justice to the remarkable Grenache grape.

Julio recalls that, at last, the taste and bouquet 'rang out as clear as a bell.'

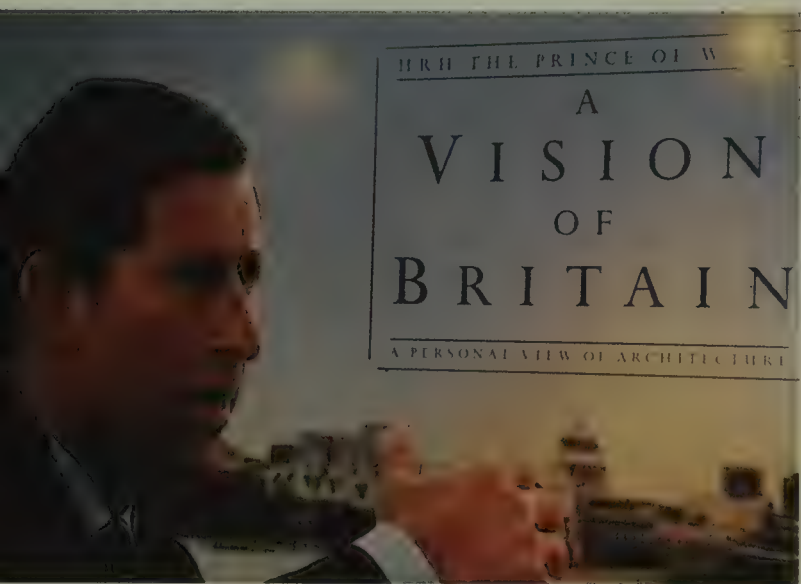
Now, for Ernest and Julio Gallo to sleep easy, all that remains is for you to do them the honour of trying their delicate, aromatic White Grenache.

THE WINES OF ERNEST AND JULIO GALLO



1989 LONDON AWARDS

Prince Charles is this year's Londoner of the Year, nominated by many readers and chosen by the judges as the individual who has most stamped his personality on the life of the capital during 1989. More than 50 organisations, companies, enterprises, groups and individuals were nominated by readers for awards in the four other categories of the awards, and the judges have also chosen winners in each of these, together with 12 commendations from the short lists in each category. Catrin Martin reports.



BROOKER FEATURES

LONDONER OF THE YEAR

The judges toyed with many names, all of them deserving recognition for worthy and beneficial activities in one field or another, but in the end they kept coming back to the Prince of Wales, who had more nominations from readers than anyone else, and who had clearly (albeit with more opportunity than most) focused attention on one of the major public concerns about what is going on in London. His

outspoken and well publicised criticisms of the architectural environment have done much to stimulate popular interest in the kind of buildings we live and work in, and to fuel public debate on the subject. His own views were made clear to millions of people when he wrote and presented the television documentary *A Vision of Britain*. His guided tour of "architectural disasters" along the banks of the Thames illustrated a particular concern for the damage being done to the character of London itself, and this year he has published a book that

This is the second year of the *ILN* London Awards, which were introduced to draw attention to some of the good things that are going on in the capital. We want both to acknowledge the work of some of the large organisations who have had a very visible effect on the capital, and to recognise smaller groups and individuals who have worked more quietly and less noticeably on a local level. The awards for 1989 clearly reflect these ambitions, for the winners and those commended comprise large companies, local councils, small enterprises and individuals.

We asked for nominations from all sectors of London life to cover five categories: Londoner of the

Year, Environment, Innovation, Development, and Entertainment. We did not seek nominations for brickbats, but several readers suggested nonetheless that we should give one to the London Underground (it was a year of chaos-producing, one-day strikes, in case you had forgotten).

There were five judges: Sir Peter Imbert, Commissioner of the Metropolitan Police, Sir Hugh Casson, former President of the Royal Academy, Mr Max Hebditch, Director of the Museum of London, Mr Chris Green, Director of Network SouthEast (who was last year's Londoner of the Year), and Mr James Bishop, Editor-in-Chief of *The Illustrated London News*.

develops and expands on these themes and calls for a reappraisal of our approach.

When Prince Charles stated in 1987 that he wanted to "stir things up, to throw a proverbial royal brick through the inviting plate glass of pompous professional pride", he had, in fact, already thrown several bricks in the direction of the architectural profession. He caused the plans for the National Gallery extension to be redesigned and more recently has exercised his influence over the redevelopment of Paternoster Square, a sensitive

site alongside St Paul's.

Prince Charles's challenge to modern architectural theories has not only articulated a concern felt by many, but has legitimised it. He has become renowned for cutting red tape rather than red ribbons and has demonstrated by example the effectiveness of individual action. While many dispute his views, he has encouraged all those living and working in the capital to form and express their own opinions, and to take part in shaping the future of London. For this he was voted *ILN* Londoner of the Year 1989.



PHOTOGRAPHS BY PENNY TWEEDIE

Gabriel's Wharf has been given new, though temporary, life with craft shops, a market and a mural of stylish buildings.

ENVIRONMENT

WINNER

Gabriel's Wharf, Coin Street Development

COMMENDED

Pitshanger Museum: Ealing Council

Return of sheep grazing to

Riddlesdown: Corporation of London

Seven Dials Monument:

Seven Dials Monument Committee

Improvement of the London environment is an increasingly popular concern and this was reflected in the number and diversity of nominations for this category. The four schemes which particularly attracted the judges' attention, from a heavy entry in this category, each represent a very different type of environmental improvement.

Thirteen acres of London's South Bank are being redeveloped by the Coin Street Community Builders—a non-profit-making company whose members are local residents. As a result of their efforts, part of the derelict site between Waterloo and Blackfriars Bridge has been transformed into a lively community with 56 houses, landscaped communal gardens and park and a riverside walkway. Eventually there will be more leisure facilities, a pub, 400 housing units and the complete refurbishment of Stamford Wharf for workshops, retail outlets, restaurants and a museum.

Areas still awaiting development are currently being used as car parks, with one notable exception. In the area known as Gabriel's Wharf a commercial "town centre" has been estab-

lished with craft shops, a wine bar and a busy market. The mural depicting buildings on the large blank wall which runs down the side of the site has given Gabriel's Wharf an identity all of its own, and is an imaginative and constructive use of a temporary site.

The pleasant environment that is being created is very different from that originally proposed by property developers, who planned more than one million square feet of office space. Local community groups fought a 10-year campaign against the proposals which was not resolved until 1984, when the GLC sold the entire site to the Coin Street Community Builders. The judges had no doubt that their enterprise, and the new style it has brought to what was a seedy part of the South Bank, deserved the top award in this category.

Pitshanger Museum is set in The Manor, a house which was once owned by the celebrated architect Sir John Soane. The Manor has been painstakingly restored, and the completed rooms dramatically illustrate Soane's idiosyncratic ideas on design.

Riddlesdown is an area of chalk downland near Purley. The Corporation of London has just reintroduced sheep- and goat-grazing after 50 years to help maintain the biological diversity of the area, which is designated as a site of special scientific interest.

The Seven Dials Monument in Covent Garden was removed 250 years ago. Now, after five years of vigorous fund-raising, planning and research by local residents, a new monument not only makes sense of the area's name, but provides a focus for this rather featureless spot.

The Mulberry House co-operative, with model elephants in the newly-created park, and the extension of the South Bank river walk to Blackfriars Bridge.





One of some 20 craft shops in Gabriel's Wharf. Small shops have brought new life to a derelict area.



A new craft for Coin Street: repairing Afghan rugs.



PHOTOGRAPH BY PENELOPE TWEED



An old blank wall livened with a mural of buildings, and, below, a wood carver.





Sandwich and wine bars are part of the new development.



*The art of the glass engraver.
Young silversmith at work.*



One of London Transport's Carelink buses.

INNOVATION

WINNER

Carelink Buses

COMMENDED

The Nave, Uxbridge

The Riverbus Partnership

Parent Care Unit, Brook Green Hospital

Travel in and around the capital can be difficult for even the most energetic of people. For those with mobility handicaps it poses a very real problem which London Transport is helping to overcome with the introduction of its Carelink Buses.

The buses have been specially designed to make movement easier, with lifts for wheelchairs and specially trained drivers to give any assistance that may be needed. Travelling between London's main railway stations, and connecting with the Airbus to Heathrow, the service enables infirm, handicapped and elderly people to travel with much greater freedom.

Carelink began operation in 1988 as part of an integrated system run by the Disabled Passenger Unit which co-ordinates initiatives to improve access to all aspects of the London Transport Network, and has now finally established its value.

The Nave is an unusual new arts venue in the centre of Uxbridge, a boom town which has until now been something of a cultural desert. Forming part of the medieval church of St Margaret's, which has been extensively renovated, it presents a daily programme of diverse events of high quality. By extending the use of church premises in this way The Nave provides a much-needed cultural centre and is a secular and religious focus of the community, as the church used to be in medieval times.

The Thames Riverbus is also a modern expression of an old tradition. Introduced as Thames Line in 1988, the service proved its value this year when, during the transport strikes, some 7,000 people a day were using the riverbuses, which provide a fast service between Chelsea and the Docklands with nine pier stops en route.

The Parent Care Unit in Brook Green Hospital is the first purpose-built centre to provide flatlets on hospital premises where parents and children can stay together in a domestic environment while the latter are still receiving hospital treatment. This helps to diminish the disruption of family life and is less traumatic for the children.

1989 LONDON AWARDS



ROY BOTTERELL

New Financial Times printing works in Wapping.

DEVELOPMENT

WINNER

**New Financial Times
Printing Works**

COMMENDED

Brent Housing: Middlesex
House

Tideway Developments:
recycling of old buildings

Whiteleys Shopping Centre,
Bayswater

Press patronage of architecture has a fine tradition and the *Financial Times* is carrying it on with its new printing works, which have become a distinctive landmark near the entrance to the Blackwall tunnel.

When the architects Nicholas Grimshaw were given their brief they had only one year in which to design and build a new home for the *FT's* printing presses and production facilities. Despite the tight schedule they did not opt for a standard solution.

Careful consideration has been given to the site and position of the building so that a long and elegantly glazed wall faces the busy A13 on the north side from which the huge printing presses can be seen in action. These presses are structures in themselves with galleries, steel staircases and great cranes hovering

above. The spectacle of the machines is at its most dramatic when illuminated at night, and best illustrates the way in which the design of the building celebrates the industry within. The minimalist glass skin also transforms the interior working environment by bringing in daylight to the press workers.

Middlesex House in Brent was an outdated office block purchased by a housing association and converted into 78 flats of a very high standard by Brent Council to house homeless families while permanent accommodation is sought. This provides an infinitely preferable alternative to the bed-and-breakfast solution adopted by so many councils.

Tideway Developments are committed to the imaginative "re-cycling" of old buildings. United House, which has just been completed in Islington, was a vandalised Victorian building that has now been sensitively redeveloped.

Whiteleys was originally built as a department store and has now reopened its doors to reveal a new shopping complex on four floors. Despite extensive internal reorganisation the building has retained its Edwardian grandeur through careful restoration.



English National Opera's production of A Masked Ball.

ENTERTAINMENT

WINNER

English National Opera

COMMENDED

**Tricycle Theatre
Greenwich Cinema
Museum of the Moving
Image**

By experimenting with new works, reviving operas once thought unstageable, using innovative interpretation and presenting the classic operas in English, English National Opera has firmly established its position in the capital's music and culture. But it does not stand still. The opening night of *A Masked Ball* this autumn prompted fierce football-style responses among the audience, with supporters trying to outcheer the booing.

ENO firmly believes that opera is not an elitist art form, which is why all their productions are in English. Accessibility is the keynote: advertising aims to attract new audiences and there are special subscription packages for first-time opera goers. Ticket prices are competitive, and it is possible to see six operas for less than £24. There is evidence also that the audience is expanding, with mink and leather jackets mingling happily.

The Tricycle Theatre has reopened after being almost completely destroyed by fire in 1987. It is one of the liveliest and most sophisticated of the fringe theatres in North London, and the fact that such a major rebuilding project was supported so strongly and accomplished so quickly is a reflection of the respect commanded by the theatre and the commitment of those working there.

The Greenwich Cinema is a new, independently-run cinema, the first to be built in London for two years. It has three screens and incorporates the highest standards of modern technology in a comfortable environment. With less than West End prices and the nearest cinema several miles away this is a very welcome addition to the area.

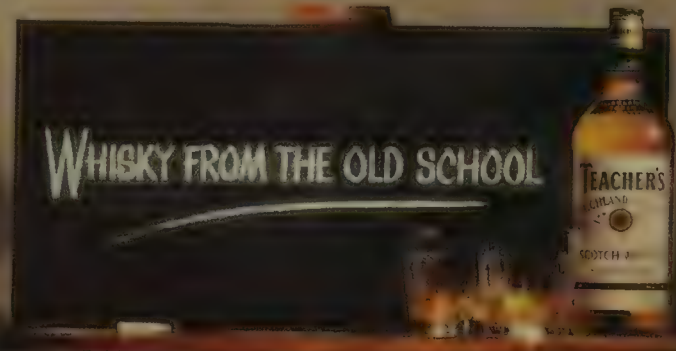
The Museum of the Moving Image on the South Bank opened in 1988 and quickly established itself as an exciting new Museum of the Cinema and Television, vividly portrayed in three dimensions, and it constantly renews its interest with a series of changing exhibitions. It had more than half a million visitors in its first year, and more than 90 per cent of them pronounced themselves highly satisfied.

To lead the field, we harvest it.

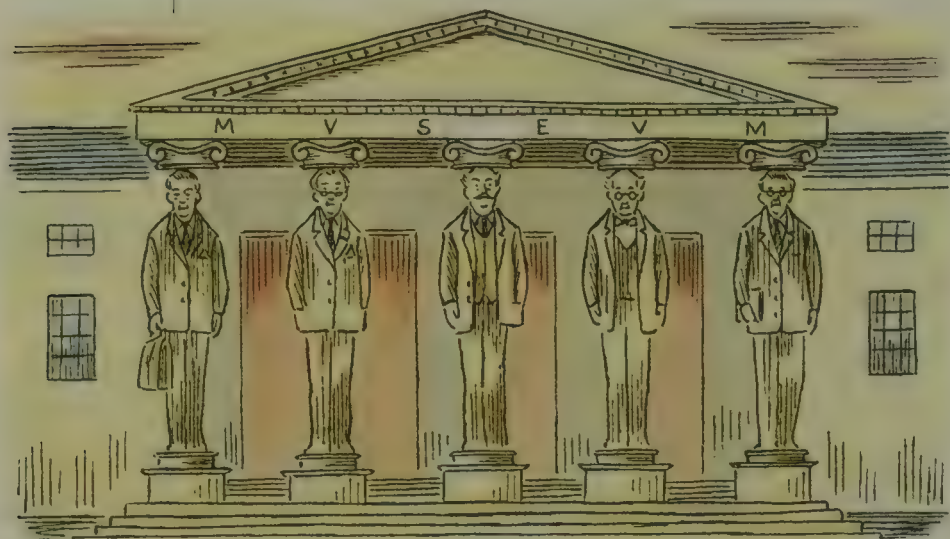
On our Aberdeenshire estate we still sow and harvest our own barley, as we have done for years. It's a fraction of what we need, but it ensures we know good barley when we buy it.

We also maintain the long-standing tradition of including an exceptionally high proportion of pure malt whiskies in our blend.

This is just one of the reasons why Teacher's Highland Cream continues to be both full-flavoured and remarkably smooth.



NELSON'S COLUMN SUPPORTING OUR MUSEUMS



Trustees are the main pillars of guidance and control under which all of the national museums in Britain operate.

The national museums in London are in dire financial distress, but their top men were not pleased when it became known earlier this year that they had written to the Prime Minister about it. They were hoping not just to get immediate Government help in the most practical form—cash—but also to win Mrs Thatcher's support for a fundamental restructuring of their funding. They were embarrassed when the fact that they had written a joint letter was leaked to the Press. Museum trustees are men of discretion, and going public is not normally their way of working.

The five chairman of the trustees in this case were those of the British Museum (Lord Windlesham), the National Gallery (Mr Jacob Rothschild), the Victoria and Albert Museum (Lord Armstrong), the Science Museum (Sir Austin Pearce), and the Tate Gallery (Mr Dennis Stevenson).

All the national museums in Britain operate under the general supervision and control of bodies of trustees. To be asked to serve in such a capacity is a sure sign that one has been welcomed into the Establishment.

There is something peculiarly British about the system and a foreigner who wanted to understand how Britain is run and where the centres of power lie could usefully begin with a careful study of the membership of the eight principal boards of trustees, the people who hold the reins of the British Museum, the National Gallery, the National Portrait Gallery, the British Museum (Natural History), the National Museum of Science and Industry, the Tate Gallery, the Victoria and Albert Museum and the National Galleries of Scotland.

It is possible that he would be struck

first by the very male flavour of these Boards of Trustees. Of a total of 114 Trustees, only 17 are women, a proportion which would probably not have been greatly different had the trustees system existed half a century ago. These 97 men and 17 women constitute the members of this very select club.

The second discovery is that a high proportion of the total, 41 per cent to be precise, have a title of some sort. We have one Prince, one Princess, three Dukes, one Lady, 10 Lords, one Viscount, two Countesses, one Marquis, one Dame, 24 Sirs and two Hons, 47 in all.

The ages of the trustees are also of some interest. Here are the averages: Tate Gallery 53; British Museum (Natural History) 56; Victoria and Albert Museum 58; National Museum of Science and Industry 58; National Galleries of Scotland 59; National Portrait Gallery 61; National Portrait Gallery 64; British Museum 64.

When one looks at the occupations or former occupations of the trustees, three types of career stand out above all others. 29 are academics of one kind or another, 17 hold or have held leading positions in industry and 16 belong to the worlds of banking, finance and accountancy.

Statistics can be misleading. It is the picture they present in combination which is significant. Most of the trustees have fingers in a number of pies. They sit on Royal Commissions, they are directors of banks, insurance and television companies, they are trustees of the National Art Collections Fund and the Royal Opera House, members of the Royal Fine Art Commission and the Museums and Galleries Commission. Most of them have Oxford or Cam-

bridge University degrees, and from such clues as one is able to gather it is safe to say that the overwhelming majority hold political views well to the right of centre. They are, in other words, a microcosm of the Establishment. That in itself is probably not very important. Every country has its Establishment and its citizens learn to identify it and, on the whole, to live with it. What is much more crucial is whether the mix of trustees is in the best interests of the museums they control.

They may be well suited to supervising and guiding each museum in its traditional form. But suppose this form is outdated and not what today's or tomorrow's society really needs? Suppose, for instance, the giant museum is out of date? Suppose these monsters should be broken up, decentralised and reorganised from top to bottom?

Suppose the Science Museum were to set about presenting science, technology and industry in a more obvious social context, paying due attention to the dangers and weaknesses of science, to the Chernobyl factor. Suppose the Victoria and Albert Museum, in its present building, were turned into a giant study-warehouse, with no public display facilities and, in their place, six specialist museums were set up in different parts of London, one for furniture, one for jewellery, one for costume, and so on, each drawing on the resources of the mother museum and each controlled by someone whose principal interest was communication, not research. Suppose something of the same kind were done for the Natural History Museum, with a new and exciting exhibition centre at the London Zoo and the premises at South Kensington devoted to the purpose of a research centre, a mini-university. Are the present trustees the right kind of people to inspire and carry through fundamental changes of this nature, which many far-sighted and public-spirited people believe are badly needed?

In all fields of activity, the Establishment is rooted in the status quo and draws nourishment from it. It is very significant that, since the Second World War, nearly all the pioneering museum ideas in Britain, and they have been many, have come from small museums, particularly independent museums, not from the large, State museums. This fact has been successfully concealed by the sheer size of the Science Museum, the British Museum and the rest, and by the eminence of their trustees.

KENNETH HUDSON



**"We allowed him 30 seconds on goldfish breeding,
before diving into the Graham's Port."**

*I never realised the devastating
effect a fish's sex life could have on a
dinner party.*

*As the last morsels of a sumptuous
three course meal were tucked away,
minds turned to more serious matters:
Opening time.*

The Graham's was about to surface.

*That rich glowing colour. The fruity
bouquet. That depth of flavour.*

*The first sip was uppermost in every-
one's mind.*

*Or so I assumed, until we were presen-
ted with a 'speech' on the mating habits of*

goldfish. (Apparently they were in season.)

*Barbed comments began to fly. "How
interesting for cats?" "Sorry, I didn't
realise there was another fish course."*

*A glimpse of the Graham's bottle was
enough to put a cork in it.*

*One sip and its vintage tradition
was saluted.*

*Two sips and those noble Portuguese
grapes were honoured.*

*Three, and the
goldfish were well
and truly consigned
to a watery grave.*

GRAHAM'S PORT. THE LAST WORD.

GRAHAM'S
Late Bottled Vintage
1981
PORT
OPORTO

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Wm & J. Graham & Co.
ESTD 1850
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NELSON'S COLUMN

THE WORK OF ANGELS

The Hunterston brooch, made in AD700 of silver gilt with gold and amber decoration.



The Celts were a high-spirited, warlike and barbarian people, given to severing the heads of their foes and dangling them from their chariots. They were also good at metalwork, though to

describe it as the work of angels, as Gerald of Wales once did, stretches the imagination beyond normal boggling point. Angelic the work may seem, but few would award that characteristic to the Celts.

Their culture was virtually wiped out by the Romans and the Germanic tribes, though it survived in distinct forms along the Atlantic coast and its art was revived and spread from Ireland by Christian pilgrims and scholarly monks to Pictish Scotland and other parts of Europe. The work Gerald was referring to was that of the "Dark Ages" between the sixth and eighth centuries AD, and it is indeed of great quality, as can be seen from the fine exhibition which has just opened at the British Museum.

The Ardagh chalice and the Tara brooch are probably the best-known works of this period, but in 1980 an

ecclesiastical hoard of equal artistry was discovered at Derrynaflan in Co Tipperary. It included a unique silver dish, or paten, a silver chalice and copper-alloy liturgical ladle which form the core of the BM's exhibition. Other treasures on display are the Hunterston brooch, made in about AD 700, which shows how the Irish had absorbed and developed the panels of filigree animals from Germanic metalwork, a brooch of pure gold from Derry, a selection from the decorated silver hoard found in a ruined church on St Ninian's Isle, Shetland in 1958, and the Monymusk reliquary, traditionally associated with St Columba and carried into battle as a talisman.

The Work of Angels, supported by the Irish Government and by Aer Lingus, will be on view in London until the end of April, after which it travels to Dublin and Edinburgh.

TRAVELLERS' ABC

Victorian railway travellers rejoiced when, in 1853, the *ABC Railway Guide* was first published. Until then they had only Bradshaw to rely on, and that required the patience of a chess player and the ingenuity of a crossword-puzzle addict to unravel. Bradshaw published the company timetables in tabular form and left it to the intending traveller to find his way through them.

The merit of the new *ABC* guide, as its name implied, was its simplicity. It arranged the stations in alphabetical order, thus greatly easing the tasks of finding the right line, the times of trains to and from the metropolis, and the cost. Its publication was welcomed by the *Inquirer* at the time as overcoming the great toil of extracting particular information from compressed timetables. "Few mathematical processes can bear any comparison with the demand of intellectual resources made by our Bradshaws," it commented. Oscar Wilde put it more pithily: "I would sooner lose a train by the *ABC* than catch it by Bradshaw."

Mercifully the *ABC* guide still flourishes today, and its present publisher, the Reed Travel Group, has just produced a limited-edition facsimile of one of its issues of 130 years ago. Issue number 67 (the current December issue is number 1631), dated April, 1859, is remarkable in many ways, not least for the advertisements it carries. These promote such desirable articles as Henri's Horse Feed, Gardner's shirts (at six for 36 shillings), Eau-de-Vie brandy at 16s a gallon and india-

rubber urinals, for male and female railway travellers, designed to be worn beneath the clothing and fitted with the "recently invented Valve which will not allow any return of the water". But most prominent, because it appears at the top of the front cover, is one praising the Deane-Harding Revolver—"the most simple in construction"—advertised by the makers of revolvers to His Royal Highness the Prince Consort.

The implication that a revolver might be a useful companion on a railway journey was not followed up in the editorial "Hints to Railway Travellers" published inside. These suggest that you should arrive several minutes before the departure of the train because "hurried excitement and bustle will throw you into a perspiration, which will be fatal to all comfort

during your ride, and will expose you to the danger of catching cold." You are also advised, should you have the chance, to "select a seat with the back to the motion: thus you will avoid an annoying and dangerous draught which always blows on the opposite side."

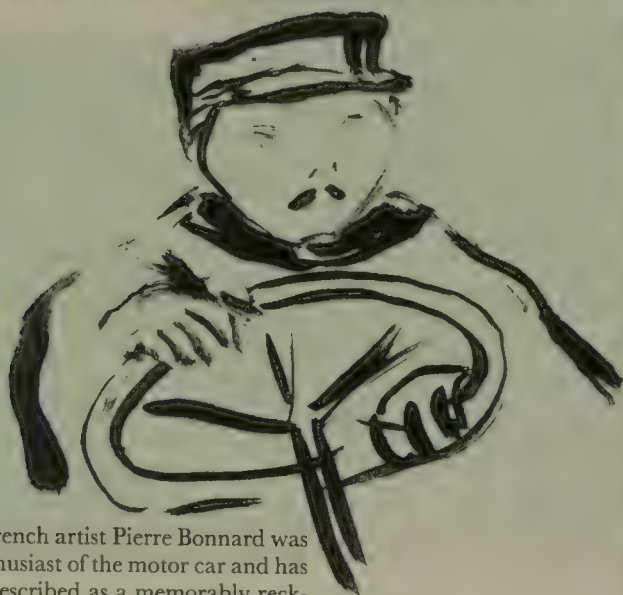
If you fail to get such a seat, do not insist on having all the windows closed. Travellers are advised that "fresh air is of greater importance even than the avoidance of draughts, and, indeed, a railway-carriage full of passengers, and with all the windows closed, will soon be filled with vitiated air that is insufferable, and suggestive only of the Black Hole of Calcutta."

Such were the joys of railway travel in the 1850s. At that time, of course, the Black Hole of the Northern Line had not been dug.

The Cornish Railway running from Plymouth across Brunel's new Saltash viaduct was opened by the Prince Consort in 1859 and added to the ABC guide the following year.



ART ON THE ROAD



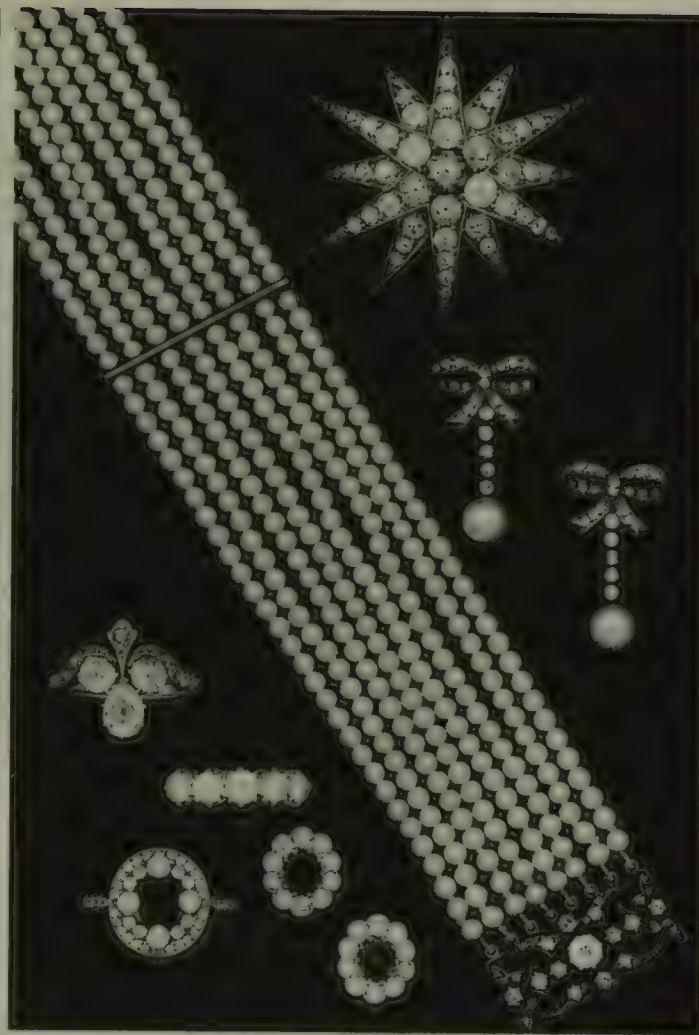
The French artist Pierre Bonnard was an enthusiast of the motor car and has been described as a memorably reckless driver. In 1908 he was inspired by a friend's account of his travels in an early motor car to provide him with a set of 104 sketches to illustrate his journey. They were published at the time in a limited edition of 225 copies and have just been republished, for only the second time, after being brought to light by the international art adviser Richard Nathanson.

The man who made the journey through parts of France, Belgium, Holland and Germany was the French author Octave Mirbeau, and his vehicle was a 1904 four-cylinder Charon Girardot & Voight—too much of a mouthful even for the French, who abbreviated it to CGV—and part of his original account, known simply as *La 628-E8*, which was the car's numberplate, has been translated for this edition.

His text is a constant delight, for though an enthusiast for the car he was not a fanatic. "Motoring," he acknowledged, "is a disease, a sickness of the mind. And it has a very pretty name—*La vitesse*." As for the motorist, his life is governed by speed: "he drives like the wind, thinks like the wind, makes love like the wind, lives a whirlwind existence." The notes of his journey are not as neurotic as this may suggest, but offer a clear-eyed commentary on its many incidents as well as perceptive reflections on the changes that the motor car was going to bring to everyday, and everyone's, life.

Bonnard's drawings, in brush and Chinese ink, are equally delightful and perfectly match the mood of the journey. We must thank Mr Nathanson for providing us with one of this winter's most charming travel books. *Pierre Bonnard: Sketches of a Journey* is published by Philip Wilson Publishers Ltd at £19.95.

Bonnard's sketch of the chauffeur Charles-Louis-Eugène Brossette whose engineering skill kept the CGV on the road



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Helena Rubinstein

FOR HANDS
AND FACES

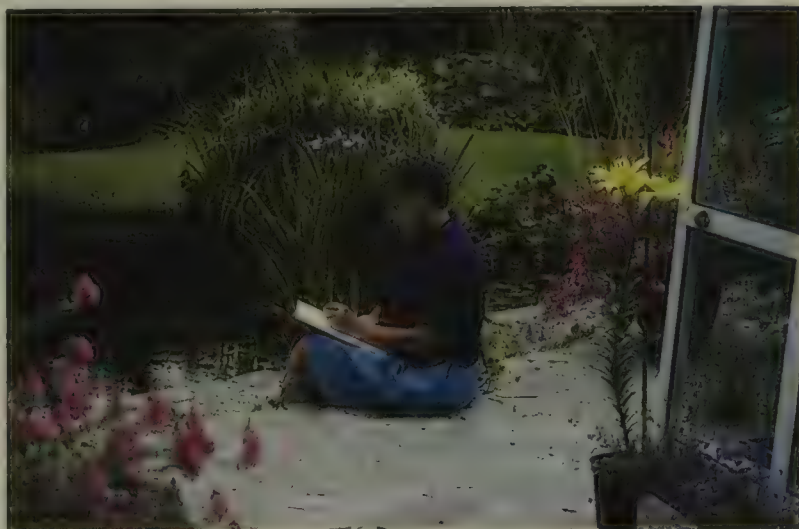
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NELSON'S COLUMN

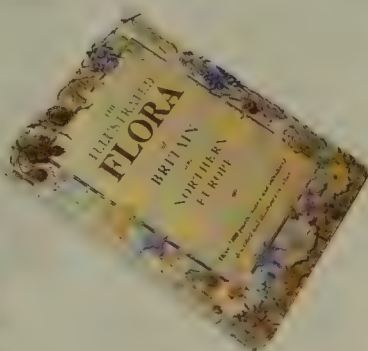
A NEW FLORA



PHILIP BLAMEY



Marjorie Blamey at work in her Cornish garden on the exquisite illustrations for her much-acclaimed flora which took five years to complete.



As she sat drinking wine in France, Marjorie Blamey lightly set herself the task of painting all the wild flowers of northern Europe. Five years later, sitting at the same table, she toasted the completion of one of the most detailed colour-illustrated flora in the world.

Her amazing magnum opus, *The Illustrated Flora of Britain and Northern Europe*, has already won two awards: the *Natural World Book of the Year Award* for the most outstanding book on British wildlife or the countryside, and a Royal Horticultural Society Gold Medal for the exquisite quality of the drawings. It was also among the books taken by the Queen to Balmoral and has been acclaimed as the one indispensable flower book.

The concise text, written by Christopher Grey-Wilson of Kew, complements the beautiful illustrations. The paintings of more than 2,400 species took Marjorie just two years, working from 3am to 6pm with only short breaks for breakfast and lunch. Lesser mortals might have taken more than five years for the task, even granting the artistic talent.

As a young girl Marjorie had been encouraged to paint and draw the nature around her. But she began her working life as a photographer and

later became a successful actress on the London stage. It was many years after she had married her husband, Philip, and was settled in Cornwall with a family that she took up a paintbox again. She picked a clematis, borrowed her daughter's watercolours and decided to see if her old skill had deserted her. It had. But, with the sheer determination so characteristic of her, she recaptured the art. That was more than 20 years ago. Now that she has a series of wild-flower books to her credit, natural-history illustration has become a full-time job for both herself and Philip.

Travelling extensively in their motor caravan, which is fitted out as a mobile studio, the Blameys have built up a reference collection of thousands of species of wild flowers. These annotated file-cards formed the backbone of *The Illustrated Flora*; only 400 other plants had to be found, with the help of botanists throughout Europe and the dried specimens in the herbarium at Kew as a last resort.

True workaholics, the Blameys are already planning projects for the next eight years. There will be an exhibition of Marjorie's work at Kew late in 1990, and she is designing the 1991 Chelsea Flower Show plate. As for books, there is a guide to Mediterranean flowers and then a companion volume to the *Flora* on trees. At a time when most of us would be thinking of slowing down our pace of life, Marjorie is working and enjoying it to the full. She is a truly remarkable woman and justly deserves the accolades which have been showered upon her.

The Illustrated Flora of Britain and Northern Europe by Marjorie Blamey and Christopher Grey-Wilson is published by Hodder & Stoughton at £25.

LINDA BENNETT

Poor devil! see him owre his trash,
As feckless as a wither'd rash,
His spindle shank a guid whip-lash,
His nieve a nit;
Thro'bluidy flood or field to dash,
O how unfit!

Robert Burns

ROBERT BURNS

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

W. B. Yeats

WILLIAM BUTLER YEATS

The smoother the Irish.

JAMESON

THE differences that distinguish Jameson from certain Scottish whiskies are much more than imaginary. JAMESON is distilled three times (not twice, like Scotch) to produce a purer, smoother taste. BUT then, you'll never really know how smooth the Irish can be until you've tried it.





THERE ARE
MALT
WHISKIES.
AND THEN
THERE'S
LAPHROAIG.



In any collection, there is only one masterpiece. And when it comes to malts, there's nothing to match the

unique rich smokey taste of Laphroaig.



Westminster Abbey with the Procession of the Knights of the Order of the Bath.

CANALETTO'S GRAND TOUR

Canaletto's England is every bit as glorious as his native Venice, as a current exhibition in New York shows. Edward Lucie-Smith reports.



Left
The South Front
of Warwick Castle,
Above right, The Grand
Walk at Vauxhall
Gardens.

Below right, Venice:
Campo S. Vidal and
S. Maria della Carità,
"The Stonemason's
Yard".



Canaletto is one of the most popular of 18th-century artists, and also one of the most frequently misunderstood. His work is popular because of what it shows: glittering views of the unique city of Venice, with (in many paintings) special emphasis on the hedonistic lifestyle of the city in its magnificent decline. In fact, he is a more complex artist than he is usually given credit for—an important innovator in terms of his time.

He was the real pioneer of realistic landscape painting in Italy. Before his time the views depicted, whether by native Italians such as Salvator Rosa, or by foreigners such as Elsheimer and Claude, had been largely romantic fantasies. The one place where there was a solid tradition of topographical art was Rome, where view-painters, the vast

majority of whom were Dutchmen and Flemings, did a brisk trade in pictures featuring ancient monuments, which were easily saleable to the large crowds of visitors to the city. But, though the monuments themselves might be accurately depicted, they were still often placed in fanciful settings.

Canaletto, though a Venetian by birth, received part of his training in Rome. When he returned to Venice he began to apply the attitudes and techniques he had absorbed to the purely contemporary townscape of his native city. There was already in Venice a strong tradition of art for export. Titian's major clients, towards the end of his career, were mostly non-Venetians: he did particularly good business with Philip II of Spain. Canaletto did not aspire so high, but he soon began to

attract an enthusiastic following among the rich English tourists who visited Venice. The English consul, Joseph Smith, became an important patron, and it was through Smith that so much of Canaletto's work eventually reached the English royal collection.

Canaletto's career falls into several phases. His earlier views, which are perhaps the most admired today, brilliantly evoke the everyday life of Venice, sometimes depicting unconventional aspects of the city. A notable example is *The Stonemason's Yard* of c 1730, now in the National Gallery, which ignores all the more famous monuments in favour of an obscure and humble corner, recorded with precise observation.

Later, under pressure from his English patrons, Canaletto began to paint the more "obvious" Venetian scenes, such as

the Piazza San Marco and the Grand Canal, enlivening them with the festivals and ceremonials which so much enchanted foreign visitors. These compositions were often produced in a number of almost identical versions, and it is no wonder that they sometimes look a little mechanical. In any case, they obviously owe something to a mechanical device, the *camera obscura*, which incorporated a pinhole to throw an image on to a sheet of paper; this image could then be traced off by the artist. The device produces distortions, especially of perspective, and Canaletto sometimes failed to make adjustments to get rid of them.

In 1746 Canaletto went to England—he was one of a number of 18th-century Italian painters who tried their luck on English soil. For a period he was extremely successful, enjoying the patron-

age of several great magnates, notably the Duke of Richmond and Sir Hugh Smithson, who was later to be created Duke of Northumberland. He produced views of London, especially of the Thames, and paintings of country houses. These English works are often accused of being lifeless, and there certainly came a point when the artist lost favour with those who employed him. There was even a rumour that he was not the "real" Canaletto but an impostor. The English works do have a sense of alienation: the painter seems to lack emotional contact with his subjects.

A different, more poetic sense of alienation fills the *capriccio* landscapes which he had begun to paint before his English visit. These arbitrary groupings of buildings and monuments use the realistic techniques which Canaletto developed

for fantastic ends, and have a relationship with Piranesi's even more violently fantastic etchings of prison interiors. The combination of realism, alienation and occasional outbursts of fantasy in Canaletto's work makes him as much a precursor of the modern sensibility as Piranesi or Goya, but in a more discreet and subdued way. Even the intensity of observation in *The Stonemason's Yard* has, at second glance, something hallucinatory about it.

□ Canaletto, an exhibition of 85 paintings and 41 drawings, is at New York's Metropolitan Museum of Art (its only venue) until January 21, 1990. It includes an unprecedented loan of 13 paintings from the collection of Her Majesty the Queen. The most comprehensive Canaletto exhibition ever, it is sponsored by Louis Vuitton.



After making his name with views of Venice that celebrated the city's less conventional aspects, Canaletto came under pressure from his

newly-acquired English patrons and began to paint more "obvious" Venetian scenes, such as St Mark's Square towards the Basilica.



Lanson. L'enchanteur.



ANNE-SOPHIE MUTTER

VIOLINIST EXTRAORDINAIRE

What inspires composers like Lutoslawski and Penderecki to write works for her? Nicholas Kenyon admires the energy and exuberance that lead this young musician to combine teaching with playing some 120 concerts a year.

Is Anne-Sophie Mutter too good to be true? She is a violinist at the top of her extraordinarily demanding profession, and she is only 26 years old. She is bursting with energy and exuberance, totally committed, totally dedicated, but without any of the more aggressive prima donna qualities that mark out so many musicians. She retains her youthful dazzle and wit, but combines them with complete self-confidence and, when it comes to making decisions about her career, she has a wisdom and a perspective most of us spend a lifetime acquiring. She's been called "the madonna of classical music", but a greater understatement of her talent it would be hard to imagine.

Installed in a suite at London's Savoy Hotel, she relishes the views, loves the food and, while we talk, munches her way gradually through a substantial plate of sandwiches. Even her figure, it seems, takes care of itself. How does she do it? Mutter first arrived on the international music scene as a 14-year-old, discovered by the late Herbert von Karajan and presented by him as a violinist of the future. She recorded Mozart with him and immediately achieved world fame. Many lesser talents would never have been able to cope with the limelight thrust upon them in this way. Mutter has thrived on it. She has developed gradually, outgrowing the stage of being a brilliant youngster and moving quickly towards maturity.

If you look for reasons for Mutter's success beyond her overwhelming talent, it must have something to do with a single-mindedness that has never (as with some prodigies) been pushed to inhuman

levels. She has played the violin since she was five: "I grew up in the Black Forest, which is a wonderful place, but it is probably not the cultural centre of the world. So I really had to look for music: it was two hours' drive to Zürich, and people came occasionally to Basle. The first violinist who made a great impression on me was David Oistrakh, who came to play the three Brahms sonatas. I was left absolutely speechless, not just because of the music, which I'm sure I didn't understand, but by his presence on stage, the emotion he gave to his playing."

Mutter's father was a newspaper editor in Rheinfelden, near the German-Swiss border; did he and her mother encourage her talent? "At first the motivation was mine, and they did nothing to stop it. I don't think it helps to have too much forcing from parents." So you just needed them to be enthusiastic? "Ach! They were not so enthusiastic. . . You need support, but it should be invisible support, and they were very good to me." Mutter began to study with the respected teacher Erna Honigberger, but this elderly lady died at the age of 78 when Mutter was only 10, and the search for a new teacher began.

"We went to visit the great violinist Henryk Szeryng and although we arrived on time—my family and my pianist—we were told Mr Szeryng was at the hairdresser's. We waited some hours and eventually were told he would hear us now. So we went in and he was sitting in his shirt with his feet up on the table and asked me to play. It was difficult because there was no piano so I had to play Bach, which I knew was his special thing.

But I played, and then it was very funny: he got up, put on his tie and his jacket, and said: 'Now you can call me Uncle Henryk.' I suppose he knew I was not wasting his time. I saw him many times after that and went to his concerts."

Mutter entered the conservatory at Winterthur, in Switzerland, where she found another teacher, Aida Stucki, to whom she remains close today. She won competitions in Germany playing alongside her brother Christoph and, when she was 13, gave a much-praised recital in Lucerne which resulted in the invitation to play for Karajan. Once launched on the international scene Mutter has never looked back. Now she plays 120 concerts a year and is thinking about changing the pattern of her career. In January she married—her husband is lawyer Detlef Wunderlich—and she says that "just after the honeymoon I did 33 concerts in 35 days in one tour, playing two pieces a night, Lutoslawski and Bruch. If you can do that you can do anything. But it is too much. Now I want to have more time to think, to rest. The trouble is I have so many interesting offers, and the diary becomes full because you do not like to turn things down. Now I want a differently organised schedule in which I do only what is really personal to me, what gives me 100 per cent satisfaction. No more compromises. Not even the slightest shadow of a compromise." She speaks as though she is still trying to convince herself she will be able to say "No".

One new pattern to Mutter's life will be seen in an important project set for October, 1990, at the Barbican in London, when she will be in residence for





REX FEATURES

a week with the London Symphony Orchestra, playing solo concertos, joining friends in chamber music, and then playing the great Double Concerto by Brahms and Triple Concerto by Beethoven with colleagues. She is hugely enthusiastic about the idea. Doesn't she want to conduct as well? She replies with a huge laugh and then a rather surprising answer: "No. I am too busy developing my art as a player. And, you know, I think conducting is not quite right for a woman. There is a feminine quality we shouldn't give up. There is a masculinity in the power of conducting."

There certainly is a feminine quality to Mutter's playing, enhanced by her Dior concert gowns, which has attracted the musical devotion of many masculine conductors, including Mstislav Rostropovich, with whom she also plays chamber music; but there is enormous strength and directness, too. Was it a problem for her to project? "All violinists are living in fear that they will not be heard over the orchestra. Projection does not depend on loudness but on being distinct and clear in what you play." Mutter feels it is vital for a soloist in a concerto to listen carefully to the orchestra, and not just come on and play a dazzling solo part: "Just listening completely to the orchestra makes them play better, I am sure. I like to feel the orchestra is with me, even if I am playing a cadenza alone." Where, I wondered, did her sense of complete authority on the concert platform come from? Another laugh. "Do I have it? Ah, well, I don't know. . . . You have to turn it around and say that what the artist needs is a really attentive, concentrated audience, and the only way to find that is by being completely concentrated yourself."

The violin as an instrument has gone through many transformations in its his-

Anne-Sophie Mutter thrives on the limelight and has moved quickly towards maturity.

tory: famous instruments made by Stradivarius, like the 1710 "Lord Dunraven" that Mutter plays, have been remodelled and altered to give greater projection in modern halls. I was curious to know what Mutter thought of present-day efforts to rediscover the playing styles of the past. She looked deflated for a moment. "It's a bit like driving an Oldsmobile instead of my Porsche: it's fun for a while but then it's just not good enough. Too much colour and dynamics are missing from the music when it is done in this way. It's a pity if music cannot move forward, if we always have to think how they did it in the past. We should try and get the maximum expression out of the music, not reduce it."

Mutter is atypical of many of her musical generation in being committed to contemporary music. She has formed close links with the great Polish composer Witold Lutoslawski, who has written works for her. "Penderecki, too, is writing a concerto for me which we hoped to do in London next year, but there is too much in my festival, so we will probably do it first at Salzburg in August, 1992." Did she find it difficult to come to terms with new music? "Not at all, and since I have been doing a lot of contemporary works I've become more open-minded about contemporary art. It took the dust away from my eyes, and I can see things more easily now."

The importance of a musician becoming involved with the other arts is something that Mutter, for all her dedication, is passionate about. "There seems to be a prejudice in music that people think if you talk about anything else for five minutes then you are not really serious about your art. But you must find other

sources of emotional power. Too many young violinists today are not going to concerts, not listening to other music, not looking at painting or reading history, and you need to do all these things in order to play well."

This is something Mutter constantly emphasizes in her own teaching at the Royal Academy of Music, where she was appointed to an International Chair of Violin Studies in 1986 and immediately caused huge controversy by openly criticising standards of violin playing and, worse, violin teaching. She is unrepentant. "There was a need here. In France and Italy they have good teachers, so I am not needed. It is a problem of money; while teachers here earn only the same as nurses—and both are paid too little—you will hardly attract good teachers. The Academy needed someone who would speak up and who would take the criticism for it, which I did." Mutter was originally invited to give high-profile masterclasses, but has preferred to concentrate on private teaching. However, she is not able to visit the Academy as often as many teachers there feel is necessary for good teacher-pupil relations.

England produces plenty of good violin players but very few great ones; Mutter has her own theory as to why this is so. "They are very quick learners, very good sight-readers, that is why you have so many great orchestras here. But there is a tendency to rush over things, and if you take an X-ray to the playing and ask them to do a simple scale or arpeggio, they cannot do it. It's very dangerous, because you need that basic technical capacity so you can press a button and have it while you work on interpretation. Just recently at the Academy I had one or two people coming for exams who were incredibly infantile. There were some good ones, too, but the infantile ones stay longer in your memory. . . . I said to these girls: 'Thank God you can get married and have someone who makes sure you get something to eat.'"

Mutter's philosophy is that music alone is not enough. Now she is married, would she interrupt her career to have children? "Oh, yes, I very much want children—well, one anyway. But you can't really plan that sort of thing." And does being a violinist for the next 50 years bother her? "I never look so far ahead, never for more than four or five years and even that is too long." She remains convinced that "you should be a human being as well as a musician, and that is not easy because you slip into the way of dedicating your life only to music". Anne-Sophie Mutter, most definitely a human being as well as a great musician, manages to do both □



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TREASURES OF THE BACTRIAN SANDS

A rich diversity of artifacts, including this female statuette, suggests the presence of a highly developed bronze culture centred on the oases and caravan routes of Afghanistan around 2000 BC. Giancarlo Ligabue and Sandro Salvatori report.

It is difficult, in this age of computers and ventures into space, to remember that there are parts of our own planet which archaeologists have not yet explored. However, until more opportunities are found for systematic research and excavation there will remain vast empty areas on our map of early human history.

Just a few years ago these blanks included the desert region of northern Afghanistan and, to the south of Amu Darya, the area of the ancient River Oxus. Until recently its historical records started in the fifth century BC, with southern Bactria (now the Afghan part of Turkmenistan) being one of the satrapies of the Achaemenian empire. After the break-up of Alexander the Great's empire it became the prosperous Greco-Bactrian kingdom. But further back than this was just a void.

Over the last few years, however, an increasing number of archaeological discoveries in the area has pushed back the horizons of our knowledge of its history by at least 2,000 years. In the mid-1970s large numbers of archaeological items began to appear in the bazaars of Kabul and, later, in various European and North American markets. These came from the area to the north of Balkh and Mazar-i-Sharif, evidently looted from several early burial grounds discovered by clandestine operators. The material strongly suggested the presence in the area of a highly developed bronze culture, clearly influenced by neighbouring cultures, but also with quite distinctive artefacts of its own.

Only in the 1960s did archaeologists begin seriously to explore eastern Iran, southern Afghanistan and Soviet Central Asia with systematic excavation projects. This work brought to light prehistoric cultures which finally filled the geographical and cultural gaps concerning the proto-urban and urban periods (third and second millennia BC) of the immense region between the River Indus and the rivers of Mesopotamia.

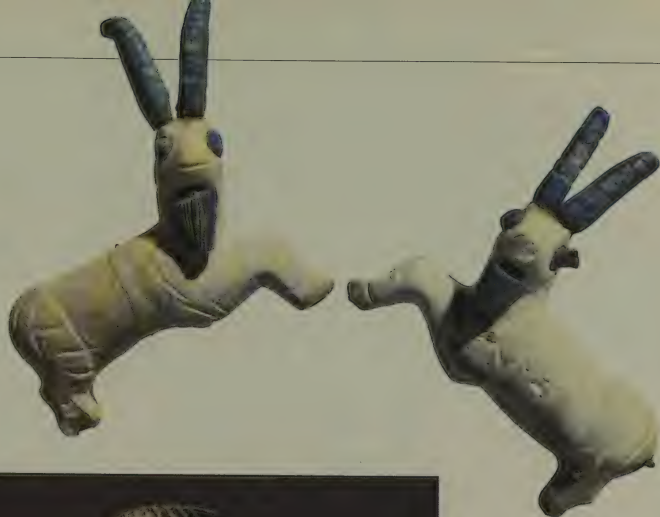
The picture which began to emerge in the mid-1970s showed the third millennium BC as featuring large, populous urban centres which were active not only in the sphere of primary production, through a system of several agricultural satellite villages, but also in medium- and long-range trade and exchange. The bridge between the Indus Valley civilisation and Sumerian Mesopotamia, whose existence was already clearly suggested by Mesopotamian cuneiform texts, was now finally given firm foundations by documentary evidence of exceptional substance. Whole regions, of which nothing was known except their

names as found in Sumerian economic texts, now took on more individual cultural and geo-historical features. A great deal of this new knowledge came from objects appearing in the Kabul markets, looted from nearby burial grounds.

Between 1969 and 1979 the Soviet scholar Victor Sarianidi established an archaeological mission whose aim was to explore the settlements and burial grounds of southern Bactria, and to begin to piece together a culture whose role in the history of Central Asia and the Middle East in general we are still a long way from understanding in detail. The work of the Soviet scientists has, however, established a coherent picture of the Bronze Age agricultural civilisation which flourished in the area between 2500 and 1500 BC: a complex of densely-populated oases with an elaborate city plan, market-place and temples (the oasis of Dashli), indicating a highly-structured social organisation. And, thanks to the research of other Soviet

scholars, we now know that the early history of southern Bactria cannot be understood without reference to a much broader cultural context, which includes not only extensive regions to the north of Amu Darya but also the irrigation canals of Murghab, Tedzhen and the north-eastern foothill area of the Kopet Dagh range in the west. From this point of view it may in future prove inappropriate to speak of "Bactrian" proto-historical civilisation as it may be geographically too limiting a term to describe the Bronze Age oasis civilisation of Central Asia.

There is, nevertheless, plenty of evidence to suggest that this region was of particular importance, especially in connection with the international trading system of the time, with its long camel caravans crossing the desert to link up the network of oases. Then again, as Richard N. Frye has written, Bactria was somewhat later to become "... the cultural centre of a vast area dominated to the north, east and south by the moun-



Top, a pair of limestone goats, with horns, beard and eyes in lapis lazuli, which was then found only in Bactria (any discovered elsewhere suggests trading from Bactria by camel caravan).



Left and far left, two soapstone and white limestone figurines, both with detailed treatment of the hair.

Below, soapstone stamp seal, the surface covered in gold leaf. All from late third millennium BC.



Representation of a feline, possibly a tiger, in soapstone and gold, set with cornelian, turquoise, lapis lazuli and other semiprecious stones to highlight the stripes on the animal's coat.

Below, a gold pendant depicting a gazelle, one of a number of small animal figures discovered in the region known as southern Bactria, and which seem to evoke a community of both nomads and farmers.



tains. It was across these mountains that trade lines from India (to the south), China (to the east) and central Asia (to the north) passed, converging on Bactria on their way towards Persia."

Probably Bactria's extraordinarily strategic position meant that far earlier, during the Bronze Age, an oasis-nomad civilisation also formed a connecting bridge between the different cultures of Central Asia. The wonderful items which have been illicitly unearthed from the region's burial grounds encourage just such a hypothesis. Unfortunately these pieces are reaching us haphazardly, without there being any chance to examine them in relation to their archaeological context, the only way in which we might be able to place them in correct chronological order and understand their socio-cultural significance.

Little or nothing is available from scientifically-run excavations, and this is all the more unfortunate in view of the exceptional variety and richness of the material, which we can only assess generally as dating from between 2500 and 1500 BC, with a major nucleus of pieces datable more precisely at between 2300 and 1800 BC. To give some idea of this immense wealth of art and craftwork, the extraordinary jewellery, particularly necklaces, features skilful use of precious metals such as gold and silver and semiprecious stones such as agate, cornelian

and lapis lazuli. Gold and silver were also used in the manufacture of vases, cups and other containers, sometimes elaborated with engraved or embossed decorative work showing human and animal figures and geometrical motifs.

Another group of finds which is important in its own right is an extremely varied collection of bronze objects, including vases, small containers for cosmetics, sometimes decorated with animal heads in relief, mirrors with flower- or human-shaped handles and, above all, a bewildering range of axe-heads, enriched with animal or, more rarely, human figures which reach very high levels of formal perfection.

Then there are large numbers of seal-moulds, again metal, in a great variety of geometrical and animal shapes. They tell us that there must have been highly-developed systems of administrative control and active organisation in connection with international trade traffic. Several Bactrian-type seal imprints have been identified on vases in the burial furnishings of the contemporary necropolis of Shahdad in the area of Kerman in central eastern Iran, showing conclusively that, around 3000 BC, Bactria must have had flourishing trading relations with the Iranian world.

One of the most distinctive and remarkable finds in the area also leads to the same conclusion: these are small,



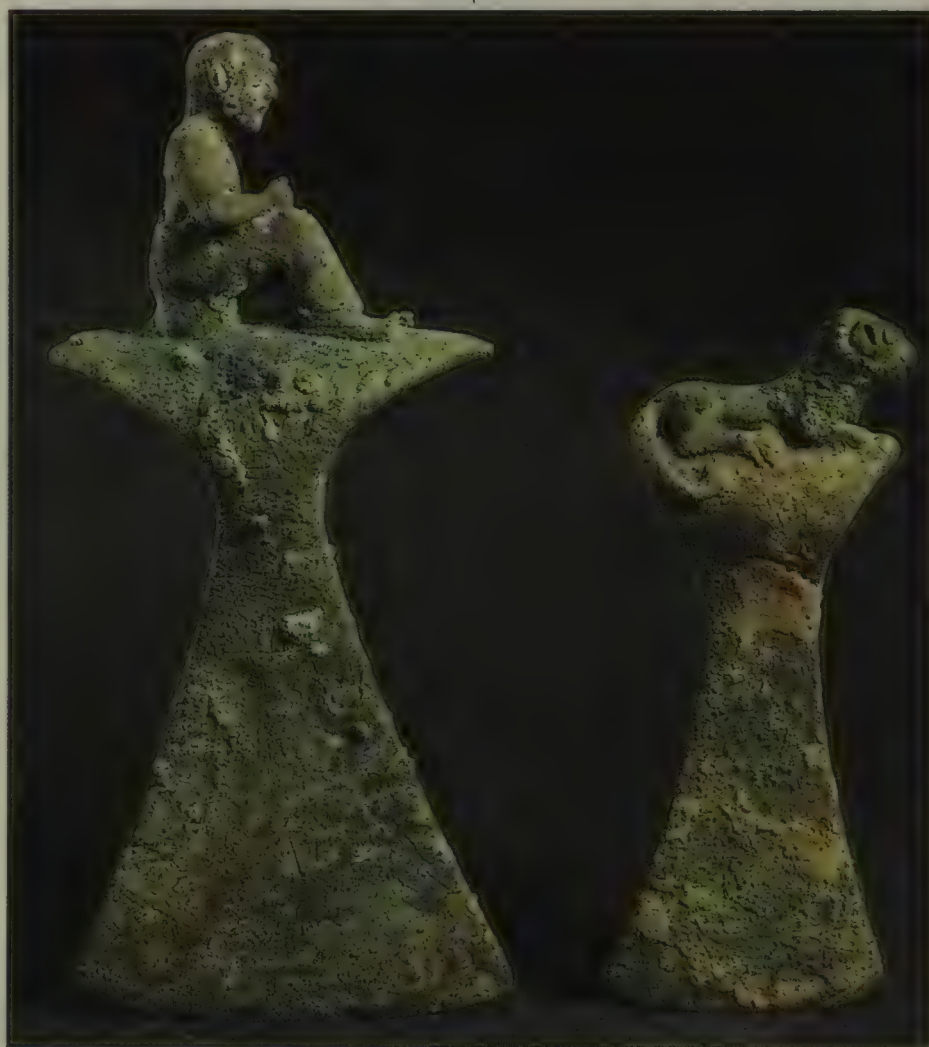
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Right, gold amulet depicting an animal attacking an ibex. Fine quality burin work renders the details of the animals' anatomy, hair and horns.

Below, two flat, triangular-bladed bronze axes, one with a seated human figure cast on the butt, the other decorated with a ram with lion's paws.



portable female statuettes made of soapstone and white limestone, often shown wearing a garment very similar to the typical Mesopotamian *kaunakes*, a sheepskin cloak. Some of these "Venus" figures were unearthed at the beginning of the century by French excavators at Susa, the capital of the Elam confederation in the far south-west of present-day Iran, at the gates to the Mesopotamian area. Several Bactrian specimens have beautifully-carved faces, subtle moulding of the body and elaborate hairstyles.

Soapstone was also widely used in making small square pots, perhaps cosmetics containers, and for other heart-shaped containers, all embellished with mainly geometrical decorative work.

Depictions of monkeys and other objects with characteristic features show links with the Harappa civilisation of the Indus Valley, which is scarcely surprising, knowing the dynamism of that civilisation, and still less so since the discovery and excavation by a French archaeological mission of an outpost of the Indus civilisation at Shortugai in north-east Afghanistan.

So the picture is varied and, as far as the quantity of finds is concerned, extremely impressive. But at present it is, unfortunately, impossible to relate the material precisely to a cultural context without properly organised excavations in what is now a very volatile and



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Above, a camel-shaped, bronze cosmetic container, one of a varied class of objects which occur in different shapes, including also cattle and goats. All are accompanied by a stopper, often bearing a zoomorphic head.

Below, the Louvre's small globular soapstone vase, set with heart-shaped limestone.

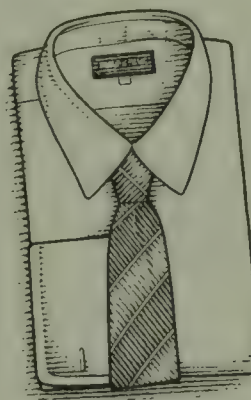


dangerous part of the world. There seems to be no doubt that a remarkably vigorous culture existed between 2300 and 1800 BC, probably stimulated by the camel caravans of nomads trading from the more stable base of the Bactrian oases. This traffic favoured the increasing interrelation of the Indus Valley, Central Asia and Iranian systems.

The veil which still covers this civilisation is only just being lifted and archaeologists have much to do before they are able to unravel the tangled mystery of the early history of Central Asia.

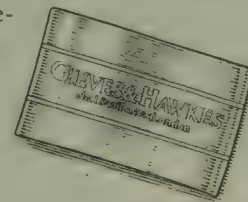
□ *Bactria*, edited by Giancarlo Ligabue & Sandro Salvatori, is available from Erizzo Editrice, Santa Croce 499, 30135 Venice, Italy. Fax: 041-791661.

On distinguishing the English Gentleman.



For the observant, there have always been ways to distinguish the Englishman from his American counterpart.

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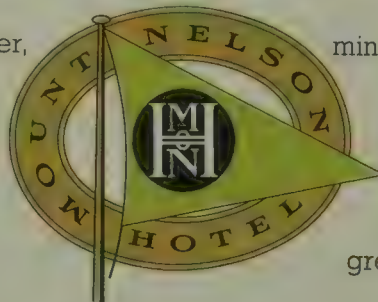
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Tropical or desolate, islands are
a passion for Leslie Thomas.
Photographs by Michael Friedel.

ISLAND MYSTIQUE

*Clouds over a Polynesian
paradise, below. Previous page, North
Male Atoll, the Maldives.*



Felicité, Silhouette and Marie Louise are islands lying low and lovely in the Indian Ocean, three of the widely-strewn Seychelles; the Desertas and Desolation are, as they sound, wild and alone, at different ends of the Atlantic Ocean; Santa Catalina basks off the Californian coast, one of the American Channel Islands, while you may be delighted to discover that in Japan are the Isles of the Bingo Sea.

For me the names are as enticing as the islands themselves; I feel a sense of missed opportunity when travel agents (and travel *writers*) refer to St Thomas in the US Virgin Islands, omitting to mention that its capital town is the most poetically named of any in the world—Charlotte Amalie—after an empress of Denmark who once ruled the islands. (America bought them in 1917 for \$25 million, surely a bargain on a parallel with the purchase of Alaska.)

Captain Cook, gifted and intrepid navigator though he was, betrayed a lack of romance when it came to naming islands that he discovered. They were called either after prominent patrons or

feast days. Hawaii he dubbed the Sandwich Islands after the Earl of Sandwich (they still incorporate the Union Jack in their flag) and the Whitsunday group in the Australian Barrier Reef were named for the day he sighted them. Tahiti became part of the Society Islands, named after the Royal Society in London. But when the French were lost for a name to give to a small Seychelloise isle, they called it Anonyme; how different from Anonymous Island.

To some the word "island", like its companion word "treasure", immediately conjures up a scene of trade winds brushing palms and rippling the water of a pellucid lagoon within a reef of brilliant sand and coral. But islands come in many shapes. Some stand with their heads lost in clouds (Nevis in the West Indies was called Nieves because Spanish sailors believed its cloudy peak looked like snow). Across the strait on St Kitt's—an abbreviation of Christopher as in Columbus—glowers Mount Misery. Other isles lie rear against the sea; the Florida Keys only just manage to keep their heads above water.

Yet others have had to overcome a bad reputation. Seafarers used to shun the "Wild Bermudas" until some were shipwrecked there and realised they had landed upon a little paradise. Some islands have found notoriety. Bikini atoll in the South Pacific was unknown before an early atom-bomb test put it in the



*The dense forest
and gleaming sand of Ihuru in the
Maldives' North Male Atoll.*



*A wooden boat, below,
is moored in the calm, crystal
waters off Ihuru.*



headlines—it also lent its name to an enduring bathing costume. In the Bering Strait, the gateway to the Arctic, are the Diomedes, one in Russian ownership and the other—only a mile distant—part of the United States. To add to the confusion of the Eskimo inhabitants, the islands are also divided by the International Date Line.

Earth's most remote island is Bouvet in the south Atlantic: 1,500 miles from the nearest landfall, it is beset by gales or ice and fogs. For years it was, like a legend, lost altogether and even today few men have ever set foot there. Not the place for a two-week vacation. In contrast, the homely little isle of Seil off the west of Scotland is joined to the mainland by a picturesque stone bridge. You can take a stroll—across the Atlantic.

Mount Waialeale on Kauai, the last-but-one island in the Hawaiian chain, has some claim to being the wettest place on earth. In 1981 it was deluged by 686 inches of rain and the average fall is 500 inches. It is one of the most wonderful

places I have ever visited. The mountain is an extinct volcano, probably the only one with a swamp in its crater. To reach the summit you need a fine day. I was fortunate: the sun was shining and the peak outstanding against the blue of the sky. Our small helicopter scarcely seemed to rise more than a few feet above the flank of the mountain, bounding like a deer up slopes and over rocks, before sliding over the great, green mouth of the crater and hovering there. It was almost a mystical experience. Even the young American pilot, who had seen it before, turned round and shouted to me: "Look at that! Will you just look at that!"

He did not have to tell me. I was gaping and gazing at the majestic scene as we hovered above it like a bee. Inside the crater tumbled seven whispering waterfalls, with one massive fall, a white mane, just ahead of us. We landed on a small island in the centre of the bowl and looked up at the awesome sight. It was not a moment I could forget.

On the coastal fringes of Kauai the

rainfall measures only 15 inches a year and the final little dot of the archipelago, Nihau, is as close to a Pacific paradise as you will find. Except that you are unlikely to find it, because it is kept away from the tourist and, in fact, almost everybody else. The surfers and sunbathers may throng Waikiki beach at Honolulu but here the people live, as their forefathers did, simple village lives, speaking the native tongue and never marrying anyone of anything but pure Hawaiian blood. If they do otherwise, they must leave.

Far to the south-east, towards the Tropic of Capricorn, is everyone's vision of a tropical island—Tahiti. With its neighbour, Moorea, it is well on the tourist map (it even boasts what must be one of the world's shortest motorways). But its mountains still brood anciently and its sunsets are so extravagant you have to laugh. After the French painter Paul Gauguin lived here, Robert Louis Stevenson sought it out as his special island. Suffering from tuberculosis, he

*Opposite, the perfect spot
for a little light reading on Kudde
Bandos, North Male Atoll.*

*The Hawaiian island
of Kauai where heavy rains fall
on Mount Waialeale.*



*Overlooked by dramatic
cliffs, fishermen haul their boat
onto a Seychelles beach.*

38



sailed there with his wife and family, including his mother, to write and live out the rest of his life. The village church at Tautira still uses the silver communion vessels which Stevenson's mother presented to it. Stevenson, though, decided they must move to Samoa, an island on the trade routes between England and Australia. There he could dispatch his manuscripts and, of course, receive his regular royalties.

It was Stevenson who invented what must be the most evocative book title of all: *Treasure Island*. Where there are islands there are wrecks, and where there are wrecks there is treasure. Gardiner's Island, off Sag Harbour, an old whaling port on the eastern tip of Long Island, New York, is said to hide Captain Kidd's booty. He was a close companion of Lion Gardiner who owned the island in the early days (his family still does) but no one has ever found as much as a solitary piece of eight.

Our own Isles of Scilly (referred to on television by none other than the Prince of Wales, who owns them, as the "Scilly Islands" which they are *not*) are notorious for wrecks. Treasure is undoubtedly lying trapped in their reefs and rocks. Sir Cloudesley Shovell's English fleet collided wholesale with the isles in 1707 and much gold is still waiting down there.

In Bermuda I met a young man who had dived into the skeleton of a ship

which had been captured by one of his ancestors and had fished up some of the cargo. In the same island a fabulous emerald cross was brought to the surface and displayed at the Maritime Museum which was about to be opened by the Queen. By the time Her Majesty reached the priceless exhibit, however, it had been switched for an imitation. The real cross has never been found, and neither has the culprit. Piracy is not dead.

But of all the world's islands none is more certain to hold rich treasure than Cocos Island, the reputed pirate refuge in the Pacific. There are maps and charts handed down from yore and good instructions. But the island is thickly jungled, there have been floods and landslides, and no prize has ever been found despite efforts by such diverse hunters as Errol Flynn, Sir Malcolm Campbell and the Royal Navy.

Just over the horizon are the Juan Fernández group where a castaway, Alexander Selkirk, lived in isolation from 1704 to 1709. He was to become the classic Robinson Crusoe figure in Defoe's fiction. The shipwreck, and indeed Man Friday, were imagination. Selkirk was, in fact, marooned by his captain as punishment for mutinous conduct.

For many years I have collected islands as some people collect stamps (I also collect stamps of islands). Since my Welsh boyhood, when I could see the misty hump of Lundy lying out in the

*Reflected in the harbour,
the boats and houses of Naoussa
on the Greek island of Paros.*



Bristol Channel, they have always called to me.

I have been ashore on a great many now but some are still on my list, such as Kiribati and Tuvalu, the modern names for what were once the Gilbert and Ellice group in the Pacific. Years ago a man called Arthur Grimble was a youthful colonial administrator there and wrote an entrancing book called *A Pattern of Islands*. It made me want to go there but I have not yet done so. One day I will.

The Maldives, widely strung out below Sri Lanka (you used to get there by Sri Lankan Air Force transport plane, a unique method of making the armed services pay) are also on my "to be visited" list, together with Pitcairn in the Pacific and Stewart Island in the south of New Zealand.

People often ask which is my favourite island. It is a difficult choice. I have always loved the Scillies, those outriders of England, and Lundy, because it was the first island which summoned me, and the lovely, late light of a summer evening

on Barra in the Hebrides. All three were part of a recent television series called *Great British Isles* which I wrote and presented for Channel 4.

Far-away isles also come fondly to mind. Saba, the amazing (and almost unknown) speck in the Caribbean. It rises sheer from the sea and its little town, appropriately called Bottom, lies in the crater of an extinct volcano. It has about 1,200 inhabitants, all white, and half with the name of Hassell. Even now waves and weather make it a difficult journey. But it is worth it when you get there.

Each year, after Christmas, I return to Malaysia, to the islands of Penang and Langkawi, and to some of the uninhabited isles to the north, where you can have one all to yourself.

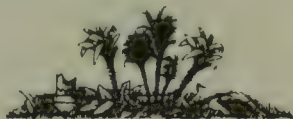
Capri was one of the few places that was precisely how I imagined it would be. I arrived there on a wet November night after a bumpy hour-and-a-half voyage from Naples. At daybreak the sky was washed clean, the sea vivid, and the

little town, so much like a theatre, full of life.

Then, 30 miles off Cape Cod, is Nantucket, one of the most surprising places in America, an island town once immensely rich from whaling. The wealth is reflected today in the beautiful old houses that shadow its cobbled streets. Some of them still have their silver door knockers.

Once, flying high above the isles of Greece, homeward bound for Australia, I looked down in the darkness and saw the lights of each small place. I could imagine the sleeping families in the white houses, the early fisherman sailing, the taverna-keeper stretched out on his verandah. Páros, Tilos, Corfu, Rhodes and dozens of others I have known over the years. They enjoy a special sunshine and a special quality of light.

The list is endless. How many landfalls I will achieve I do not know. But when I step ashore, from boat or plane, I know that I will always find something special. Islands are special places □



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WE ARE NOT A MUSED



A fashion designer is rarely without his muse. Suzy Menkes looks at several inspiring women. Photographs by Helmut Newton.

After a very public falling out, model Inès de la Fressange is no longer a fan of the flamboyant fashion designer "Kaiser" Karl Lagerfeld.



The ice-blond French actress Catherine Deneuve is a devoted admirer of the sculpted suits and seductive evening wear that are the hallmarks of Yves Saint Laurent.

The muse, the inspiration of artists through the ages, is back in fashion. When designer Karl Lagerfeld and aristocratic model Inès de la Fressange fell out in public, it was suddenly the fashion muse who no longer amused. Kooky, lanky, effervescent Inès had been the model and inspiration for the Chanel collections, but the artist had tired of her charms.

"I'm quite happy to carry on being a maid of all work at Chanel," announced Inès, as the tiff exploded into print.

"Everybody thinks that Inès helped me with the collections, but really I did everything myself," claimed Lagerfeld. Inès was banished from the runway and her face will no longer be linked with Chanel's ever-rising fortunes.

But what was the real role of the 31-year-old model, who could trace her family back to 1439, yet became the unlikely choice of France's mayors to represent "Marianne"—the patriotic symbol for their country? She describes herself as the "spoiled child" of the house, the one who was allowed to send up the

Chanel chic by prancing out in a pair of velvet knickerbockers or hunching her shoulders over a cigarette.

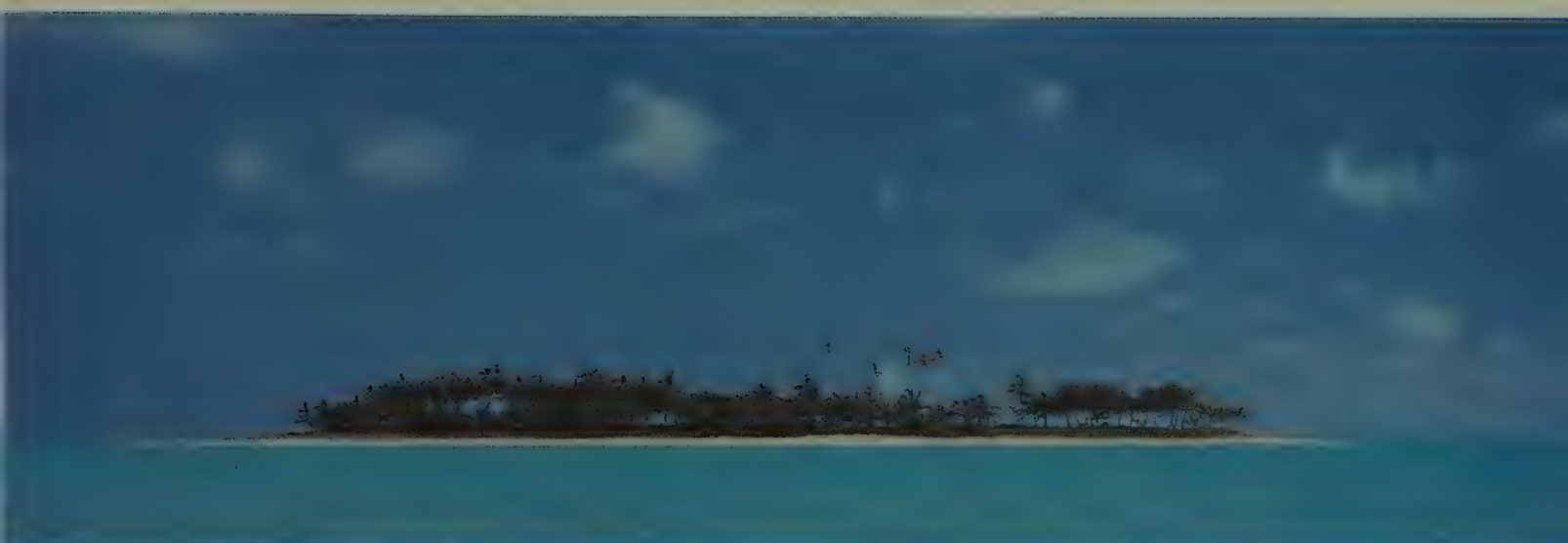
She also had the ear of the master and received from him all the best lines. The outfits that Lagerfeld chose for her were the seminal pieces in each collection. He swept her off in his chauffeur-driven limousine. He supervised her hair, her make-up, her life. In return she was paid handsomely, required to wear Chanel, even with jeans, and acted as a sounding-board for the designer's ideas.

"I am a practical person," she says. "I was always the one calming Karl down and asking for a navy-blue blazer." Inès de la Fressange, who studied art history at the Louvre, is unique in that she served as both intellectual and visual stimulus for her fashion creator.

Lagerfeld has another, quite different, friend and fashion muse—the Italian fashion editor Anna Piaggi. Karl has drawn her so many times that he even published a book of his sketches. Anna Piaggi is always centre front at Karl's fashion shows—but never on stage.

Other designers have their own muses,

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but most of them make a distinction between the right-hand woman who works (and very occasionally sleeps) alongside them, and the image-maker of the house who faces the public.

Thus Yves Saint Laurent has for 15 years had the encouragement and inspiration of Loulou de la Falaise (now Klosowski), the pin-thin icon of Parisian elegance. She works beside Yves in the studio and says that they discuss together "every inch, from the sketch to the realisation, for everything: the couture, the ready-to-wear". Yet when those delicious, graceful clothes stalk the catwalk, it will be on the sensuous black model Khadija, whose ebony skin and curvaceous figure could not be a greater contrast to the Anglo-French Loulou.

"Muse is a word that always makes me laugh," says Loulou de la Falaise, whose 16-year-old daughter Lucie is another inspiration for the master, having signed a contract to appear in all Yves Saint Laurent beauty advertisements, to set a younger image for the house. "Nobody knows what it means. It's an influence of attitude, I suppose, but the word is so

wrong. Muse is a totally imaginary word, it doesn't sound like real life. Whereas my influence on Yves is entirely real-life: the friend who works with him and says, from time to time, 'Don't be so silly, Yves.' Maybe a genuine muse could be an actress or someone Yves sees once a year and is part of his dreams."

There is, indeed, such a person: Catherine Deneuve, the ice-blond, tranquil beauty who has never missed a Saint Laurent show. The French actress is a devoted fan of his sculpted suits and seductive evening clothes, and she is also a friend—and surely an inspiration—to Saint Laurent.

Christian Lacroix, the new star of Paris fashion, also has different women in his life. First and foremost there is Françoise Rosensthiel, with whom he has lived for 15 years, since he came to Paris from his native Arles.

"She is my muse," says Lacroix. "We work together; I couldn't work without her. I think of her, talk to her, laugh with her. I was very provincial when we met in Paris. I remember my first glimpse of this perfect example of the true Parisienne."

Emanuel Ungaro sees
Anouk Aimée as
the image of female
perfection. Although
they are now
"just friends" her
curvaceous looks are
still reflected
in his collections.



With her astounding
steel-grey hair,
Marie Seznec, model
and muse to
Christian Lacroix,
admits that
getting the best
outfits can make the
others jealous.

Then, out on the podium comes a model as different as could be imagined from the chic, *gamine* Françoise. Marie Seznec, Lacroix's model/muse, has a rounded figure, dimpled cheeks, rosebud lips and an astounding head of steel-grey hair. That hair—inherited from her Normandy family—is swept into elaborate chignons that Lacroix designs to go with his charming, feminine clothes.

"Christian likes my old-fashioned, sweeter-than-sugar-candy looks," says Marie Seznec, who now works exclusively for the house. She, like Inès, gets the most significant outfits and admits that the other models are "a bit jealous".

Calvin Klein could not have found a more perfect model for his luxurious, all-American sportswear clothes than his new wife Kelly, for whom buttermilk suede jodhpurs and cabled cashmere sweaters might have been invented. Kelly Rector was a one-time assistant to Calvin. Now she has calmed down the designer's wild night-life, taught him her own favourite, riding, and tamed his many other, well-advertised excesses. "Romance with commitment. That's

what women want today," says Klein.

Jean-Louis Scherrer also keeps his inspiration in the family. But in his case it is his sultry, tousle-haired daughter Laetitia who is both model and inspiration for his collections. In each show she comes out first and last—setting the theme and accompanying her father in the wedding creation that traditionally closes the couture show.

The idea of a model "muse", who represents an artist's ideal of physical beauty, is nothing new. The pre-Raphaelite painters used their models and mistresses for inspiration—Dante Gabriel Rossetti's Fanny Cornforth, with her full lips, creamy skin and tumbling red hair, or her russet-haired "double" Alexa Wilding.

Creative fashion designers of the past have all had their own favourites: Norman Hartnell's Joyce Page "as thin as a toothpick and with the agility of some fleet-footed deer". Christian Dior adored the greyhound chic of Lucky and Alla. "They alone can bring my clothes to life," he said. Dior also looked for inspiration from the three "mothers" at

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CHRIS MOORE



W. WOOD

Jean-Louis Scherrer
uses his sultry
daughter Laetitia
as inspiration.
Vivienne Westwood
prefers the hourglass
shape of Sarah
Stockbridge.

his fashion house: Mesdames Raymonde, Marguerite and Bricard.

Similarly, Emanuel Ungaro today uses the actress Anouk Aimée, with whom he fell in love, as an image of female perfection. Their romance blossomed, and could be seen in the glamorous dresses that the designer sent out on the runway, with the beautiful French actress sitting in prime position among the audience. Even now that they are "just good friends", Anouk Aimée's curvaceous good looks are still reflected in Ungaro's best clothes.

But what if the designer is herself a woman? Vivienne Westwood, fashion's most iconoclastic designer and the founding mother of Punk, has a dream. It comes in the hourglass shape of Sarah Stockbridge, all blonde curls and marshmallow-soft bosoms.

"I first met Sarah when she modelled at one of my shows, and everyone was talking about her, saying 'I like that raunchy one'," says Westwood. "She's totally uninhibited, no false modesty, she's up for anything. She's brilliant, is Sarah. The way she moves is very crude and she looks quite strikingly like Marilyn Monroe. She's a cross between Monroe and Brigitte Bardot because she's got that really curly mouth. I love the way she moves. Just like a real stripper and yet very classy-looking."

The muse as fantasy—especially sexual fantasy—is familiar in the avant-garde fashion world. Jean-Paul Gaultier built his Bad Boy image on the Felliniesque figure of Marthe Agache—a model who could hardly squeeze her curves into Gaultier's corset dresses. Thierry Mugler's Dauphine smoulders inside the designer's sexist clothes.

To be a true muse a model must feed a designer's mind as well as his eyes. But the perfect muse, as Inès de la Fressange has discovered, is one who answers back only in Her Master's Voice.

□ Suzy Menkes is Fashion Editor of the *International Herald Tribune*.



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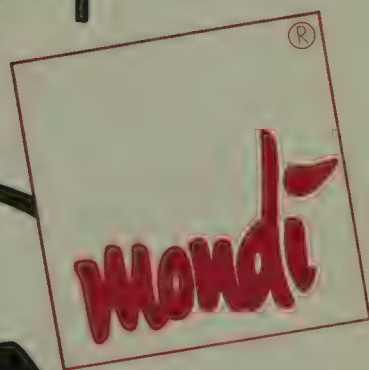
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RIC GEMMELL

ANTON MOSIMANN AT HIS LONDON DINING CLUB.

The word "game" is used for wild animals and birds that are hunted for sport and for their meat. For most of us game comes from a poulterer or game dealer and little actual "hunting" is involved (apart from hunting out a good dealer). There still, however, seems to be a mystique surrounding game, as if pursuing the animal in the wild imbues its meat with special significance.

At one time man had to hunt to eat, and the world's literature, culinary and otherwise, records the excitement of the chase. Huge acreages were given over to game preserves—a practice dating from Roman times—and by the 13th century one-third of England had been turned into a royal hunting-ground. All over Europe kings and aristocracy maintained hunting-lodges and huge tracts of forest and plain over which they could pursue their sport. The aristocratic tradition continues today, with access to grouse moors and salmon rivers denied to all but a privileged, or rich, few.

Nor did the splendour of game-eating go unrecorded. In medieval England six-course celebratory banquets were not unknown and at one such, the installation of Archbishop Neville in 1465, partridge, venison, swan, goose, teal, pike, woodcock and dolphin were on offer for one course alone.

Nearer our own time, in 1864, *The Modern Cook* by Charles Francatelli—"pupil of the celebrated Carême and late

Maître d'Hôtel and Chief Cook to Her Majesty the Queen" (Victoria)—gives recipes for many varieties of game, including some which would horrify British bird-lovers—Fieldfare or Blackbird Pie, Lark Pie à la Melton Mowbray and Pudding of Small Birds ("such as larks, sparrows, fieldfares and wheat-ears etc"). Needless to say, Continental Europeans, especially the French, have never been as sentimental as the British, and their idea of fair game even now extends to songbirds, seabirds such as oyster-catchers, and migratory birds such as the ortolan bunting, a member of the finch family.

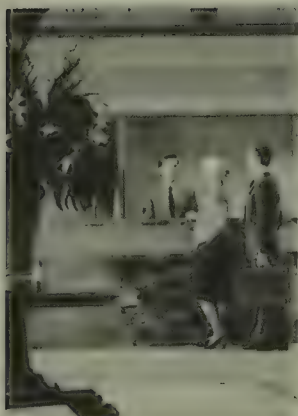
The pleasures of the chase and of eating were enjoyed also by humbler households, and deer, moorland birds and rabbits—often illegally poached—gave rise to many of the great peasant game dishes of the world. To disguise illicit game the meat pieces would be cooked in a vegetable soup, thick stew or game pie—the rabbit dishes and hare *civets* of France, the *sopa coada* (pigeon soup) of the Italian Veneto, the jugged hare of Britain, the game *stifados* of Greece, and the richly-sauced game braises of Spain all belong to this tradition. Nothing was wasted in the country: the nursery-rhyme "blackbird" pie in England may well have been of young rooks, the "thinnings" of large rookeries cleared in spring.

One very sound reason for an increasing interest in game in these days of

anxiety about cholesterol, hormone and growth-promoter chemicals and battery breeding is that the meat of most game animals is much "healthier" than that of domestic animals.

All game, furred or feathered, is remarkably lean. This, plus the firmness and flavour of the meat, is the result of the creatures' active life in the wild. The flesh of most animals bred and reared for high-yield meat—lamb, pork, beef, chicken, etc—is comparatively high in fat, which can be seen marbling the meat as well as surrounding it. To cut down on or minimise that ingested, visible fat must be cut away, and the marbled flesh very carefully cooked. However, some fat is important in cooking as it makes the meat tender and moist and gives it flavour. Without it, even the tenderest flesh can become dry, which is why lean game meat needs careful cooking.

Venison, now being farmed widely in Great Britain, is one example of the generally fat-free quality of game. The Meat and Livestock Commission has stated that the average fat content expressed as a percentage of carcass weight is 16-27 per cent for rams, 14-30 per cent for bull beef, and 8-12 per cent for stags. The British Deer Farmers' Association has issued further statistics. Farmed venison meat contains 207 calories per 100g (4oz), which is considerably fewer than lamb, pork or beef. The more mature a deer the more fat it lays down; young, farmed venison con-



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tains only 4-7 per cent, distributed around the exterior of the carcass, with no marbling and therefore easily trimmed off. (By contrast, beef has around 19 per cent fat, and lamb 25 per cent.) The little fat that exists in young venison is low in saturates, making it very suitable for low-cholesterol diets. And because of this low fat content, venison meat has a very much higher protein content (33.5 per cent) as well as more iron, phosphorus, and B-group vitamins than other meats.

Diet is another aspect of the health advantages of game. Animals are no less "what they eat" than we are, and the benefits of a natural diet—grass, heather, wild berries, wild herbs, beechnuts, acorns, corn and other grains—are obvious. These varied, natural foodstuffs provide the rich, subtle flavours which are one of the greatest delights of cooking and eating game.

According to Dorothy Hartley in *Food in England*, "There is as much difference between pheasant well hung and cooked as game, and the same bird cooked fresh, as there is between two different breeds of bird. One is game, the other practically

brown chicken." There is as much difference of opinion on hanging. The British tend to believe that, unless hung, game will be tough and thin of flavour: thus many birds are hung by their necks until they drop from the string, and are very highly flavoured indeed. However, the French regard a few days as ample for a bird, hare or deer. I, too, believe game should not be hung for too long, but it depends on personal taste. Most bought game will already have been hung for a while, so ask your dealer's advice.

As to cooking, there is little disagreement here, though care must always be taken because of game's leanness. The best young game, with its tender flesh, should never be grilled, sautéed or roasted for too long; small, choice pieces of game meat should remain pink. Traditionally a bird, a haunch of venison or a saddle of hare is barded for roasting by laying a slice of fat on top of the breast, but an alternative is "baking" in a clay pot, which steams the meat in its own juices and those of the accompanying vegetables. Older birds or animals respond best to slower cooking such as casseroles and braises.

Game dishes are often thought of as indigestible, but it is more likely that the sauces in which they are served are rich. The delicate flavours, revealed when hanging is not too prolonged, often need nothing more than the pan juices and some fruit to garnish—one of the best and most traditional accompaniments.

The most common ground game animals are deer, hare and rabbit. On the Continent, chamois and moufflon are protected by law, though boar are now being bred in many parts of France and exported. (*Sanglier* is a mature beast, and *marcassin* denotes a baby boar.)

Red, roe and fallow deer are the wild species most commonly sold in the United Kingdom. Red deer is the animal being farmed, but a few fallow are also farmed or park-reared. (Roe deer is considered the finest by the French.) Some sika and, occasionally, more exotic venison—antelopes such as impala—can also be bought as meat.

Farmed venison is sold at around 18 months, when its flesh is tender and easily digestible; deer in the wild can be shot at any age from a few months to 15 years or more, so the guidance of a reputable

GAME STOCK

For 1 litre of stock

1 kg/2 lb finely-chopped game bones and trimmings
oil
50g/2 oz mirepoix (diced vegetables such as onions, carrots, turnips, tomatoes)
4-5 juniper berries
300 ml/1/3 pt white wine
1 litre/1 1/4 pt water
1.5 litres/2 1/2 pt water
salt and freshly-ground pepper

Roast the bones and trimmings with a very little oil in a stew pan until brown. Remove the oil with a spoon or strain off, add the mirepoix and juniper berries and continue to roast for a further 4 to 5 minutes.

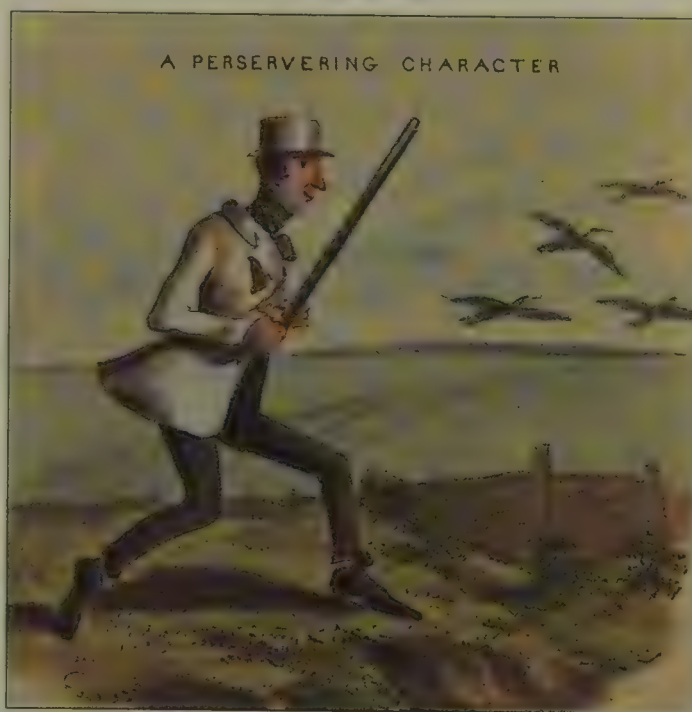
Remove the pan from the oven and transfer the contents to a saucepan. Add the white wine and reduce. Add 1 litre (1 1/4 pt) water and reduce to a glaze. (Repeated reduction produces a strong, deeply-coloured stock.)

Add the remaining 1.5 litres (2 1/2 pt) water and simmer slowly for 1 1/2 hours, occasionally skimming and removing the fat.

Strain through a cloth or fine sieve and season to taste.

MEDALLIONS OF HARE WITH GRAPES

20 medallions of young hare (cut from the saddle), about 25g (1 oz) each, well trimmed and with any sinews removed



"GAD IF THEY DON'T STOP TO BE SHOT AT I'LL RUN 'EM DOWN."

40g/1 oz shallots, finely chopped
6 juniper berries, roughly crushed
15g/1/2 oz thyme leaves
6 black peppercorns, roughly crushed
400 ml/14 fl oz game stock (see recipe)
20 large white grapes, skinned, and pips removed with a skewer
2 tsp lemon juice
150g/5 oz chanterelles, cleaned, washed and dried
salt and freshly-ground pepper

Season the medallions of hare with salt and pepper and sauté them in a non-stick pan for about 2 minutes on each side until pink. Remove from the pan and keep warm.

Add the shallots to the pan and sauté, stirring constantly, until transparent. Add the juniper berries, thyme leaves and peppercorns. Mix well and sauté for 1 minute. Add the game stock and boil rapidly to reduce by half.

Strain the sauce and add seasoning to taste.

Place the grapes in a minimum of water, flavoured with the lemon juice—just enough to cover the bottom of the pan—and heat gently for 1 minute.

Sauté the prepared chanterelles in a non-stick pan, stirring all the time, for about 1 minute. Season to taste.

Arrange five medallions of hare on each of four individual plates. Spoon the sauce over the meat. Arrange the chanterelles in the centre of the meat and garnish with the well-drained grapes.

Serves four.

GRILLED MIGNONS OF VENISON WITH CRANBERRIES

12 mignons of venison about 40g (1 1/2 oz) each and well trimmed
2 tbsp orange juice
juice of half a lemon
2 tsp honey
200g/7 oz cranberries, washed
15g/1/2 oz shallots, finely chopped
300g/11 oz small chanterelles, cleaned, washed and dried
1 tsp thyme, finely chopped
1/2 tsp sage, finely cut
300 ml/1/3 pt game stock, (see recipe) reduced by half
salt and freshly-ground pepper

Season the mignons on both sides, then grill them at a high temperature, for 1 minute on each side, and keep warm.

Bring the orange and lemon

game dealer is vital for success in cooking. The meat should be dark red and fine-grained, with a thin layer of firm, white fat. Venison is generally best in the autumn, and all three varieties of deer, buck and doe, or stag and hind, have their individual open seasons.

Of the many varieties of hare, the archetype is the brown hare, *Lepus europaeus*. Its flesh is low in fat, dark in colour and has a robust flavour. Young hares or leverets have lighter-coloured flesh and can be identified by their sharp claws and tender ears. They are best between four and eight months, generally weighing around 2kg (4lb). Older hares of up to 3kg (6½lb) are tougher and may require marinating prior to slow jugging or stewing. In Britain hare can be shot all year (except Sundays and Christmas Day), but are best from October to January.

The wild and hutch or farmed rabbit are of the same species, but again diet and life-style dictate differences. The meat is white, so low-fat: that of the hutch rabbit is pale and delicate; that of the wild is darker and more gamey (though less so than that of hare). Wild rabbit are best between September and November.

Wild game birds are numerous, ranging from pheasant, grouse and partridge to wild duck and goose, pigeon, snipe and woodcock. Several varieties are now farmed, which means they are available virtually all year round. Younger birds will be more tender and can be identified by their soft breast-bones, beaks that are not too hard, soft down under the feathers, pointed wing-tips, short spurs and brittle feet.

Originally native to the Far East and China, the popular and exotic-looking pheasant is now found throughout the northern hemisphere. They are often sold in braces, cock and hen, the latter smaller and more tender. Their availability is limited to their open season and they are best between November and the end of December.

Partridges—grey or red-legged—belong to the same family as pheasant and are in season in Great Britain from September 1 to February 1, but are best in October and November.

Quail is also a member of the pheasant family. It is now illegal to hunt these tiny birds in the wild in Britain, but they are available, farm-bred, all year.

The subject of the excitement generated on the Glorious 12th (of August), grouse, whether black or red, is considered the aristocrat of game birds. Its flesh is redolant of the wild heather it feeds on, rich and gamey, and is best eaten between August and October.

"The first time I saw guinea-fowl," writes Jane Grigson in *English Food*, "they were humped along the roof ridge of a French farmhouse, like a row of black and white chequered tea-cosies." These smallish birds, with a flavour between that of chicken and pheasant, are now farmed and available all year.

Wild wood-pigeons can be shot all year round, but are best between April and October, when plump with stolen grain. Young pigeons, known as squabs, are now bred for the table. They are normally eaten at about four weeks old.

Although the seasons for many varieties of game make them a relative rarity, we should never miss the annual gastronomic delights they offer. Game is not the province solely of those who can eat in expensive restaurants: many types can be bought fairly reasonably, and cooked and enjoyed at home □

juices and the honey to the boil, add the cranberries and simmer for 30 seconds.

Sauté the shallots in a non-stick pan until transparent, stirring constantly. Add the well-dried chanterelles and sauté for about 2 minutes. Season to taste.

Add the thyme and sage to the reduced stock and arrange this sauce on four individual plates. Place three mignons on each, on top of the sauce, and put a teaspoonful of cranberries on each piece. Garnish with the chanterelle mixture and serve.

Serves four.

CLAY-POT PHEASANT WITH SAVOY CABBAGE

1 small to medium-sized pheasant
6 juniper berries, crushed
1 bouquet garni
1 clove of garlic, crushed
1 small onion, sliced
1 medium carrot, sliced
450g/1lb Savoy cabbage, core removed and cut into 5cm/2in squares
2 tsp pheasant or vegetable stock
2 sprigs of thyme
2 rashers of unsmoked, rindless, streaky bacon
salt and freshly-ground pepper

Season the pheasant all over with salt and pepper. Place four of the juniper berries, the bouquet garni and garlic inside the cavity. Tie with string. Bard the breast by laying the strips of bacon over it.



CLAY-POT PHEASANT WITH SAVOY CABBAGE.

Sauté the sliced onion for a few seconds before adding the cabbage and carrot. Season with a little salt and cook for 1-2 minutes, until the cabbage is slightly wilted.

Transfer the cabbage to a clay pot, add the stock, the remaining juniper berries and the thyme. Place the bird on the cabbage. Put the lid on the pot and cook in a hot oven for 35 minutes. Then, remove the lid, move the bacon to

either side to protect the cabbage and cook uncovered for a further 10-15 minutes to colour the bird.

Serves four.

GUINEA-FOWL WITH YOUNG LEEKS AND HERBS

4 guinea-fowl breasts, trimmed
1 tbsp olive oil
50ml/2fl oz white wine
50ml/2fl oz guinea fowl stock
mixed herbs, finely cut (1 tbsp each of chives & parsley, sprig of

tarragon, 2 leaves of basil
salt and freshly-ground pepper

For the leek accompaniment

1 shallot, finely chopped
1 tbsp olive oil
450g/1lb young leeks, cut into 10cm/4in lengths
300ml/¼ pt guinea fowl stock
2 tbsp whipped whipping cream (optional)
1 tbsp parsley, chopped

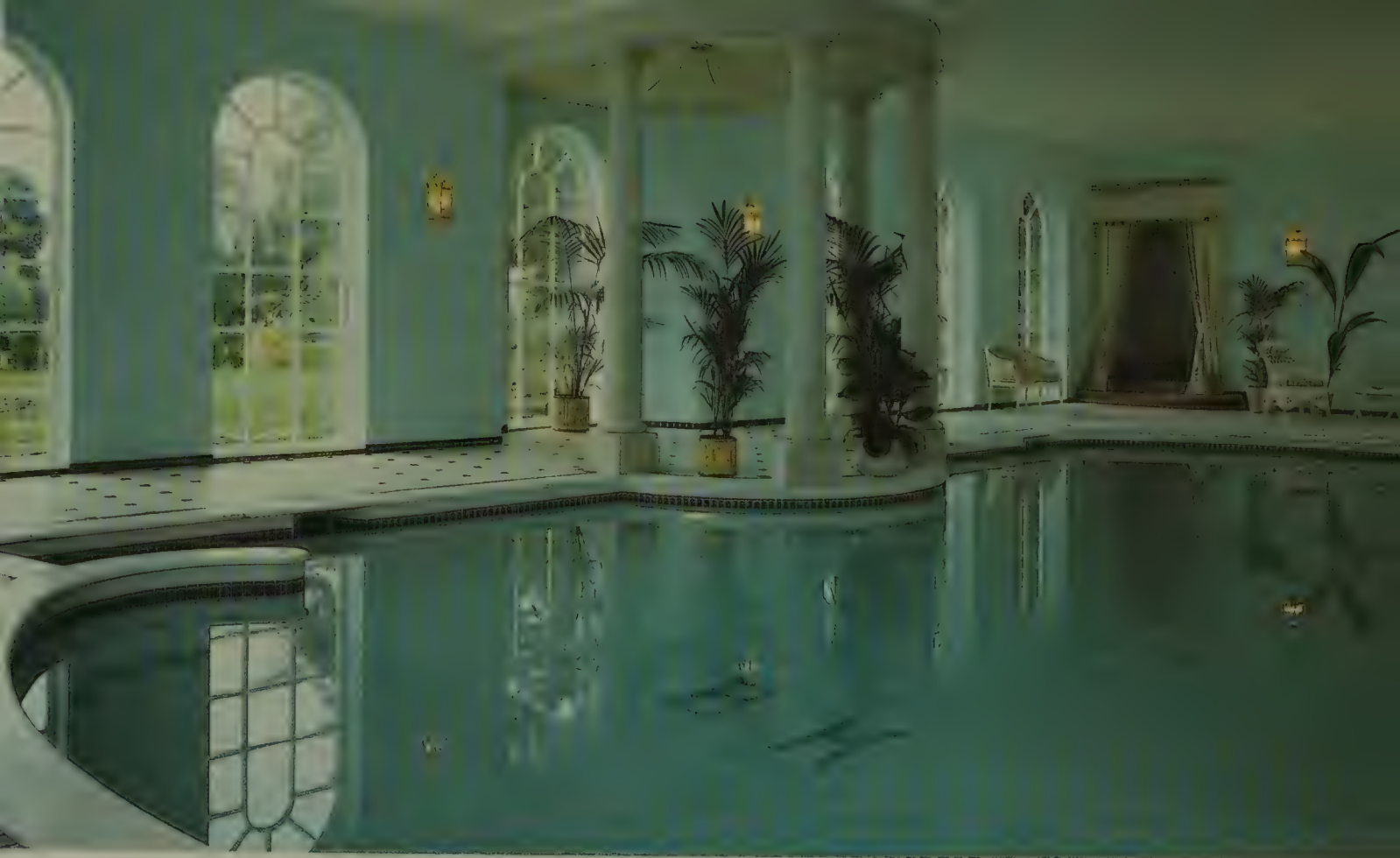
To cook the leek accompaniment, sweat the shallots in olive oil, then add the leeks, seasoning to taste with salt and pepper. Add the stock and cook for 5-7 minutes until the leeks are tender and have absorbed most of the liquor (if there is still a fair amount left remove the leeks, reduce it to a nice consistency and replace the leeks). Add cream and parsley.

Season the guinea-fowl breasts and fry them in the oil for 3 minutes on each side. Remove any excess fat from the pan then deglaze it with the white wine and stock. Add some of the herbs.

Serve the guinea-fowl on a bed of young leeks, with a few more herbs sprinkled over them.

Serves four.

□ *The Art of Anton Mosimann* is published by the Automobile Association, £16.95. Lithograph from *Seymour's Humorous Sketches, 1829*, from Finbar MacDonnell, 17 Camden Passage, N1. Food for photograph on pp72-73 supplied by Selfridge's Food Halls.



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TRAVEL THROUGH THE AGES

For the past 135 years a blend of traditional craftsmanship, flair and innovation has attracted a steady stream of travellers to Louis Vuitton.

Napoleon may have dismissed the British as a nation of shopkeepers, but it was under his rule that several of what today are regarded as France's great stores first set up in business. While the Emperor went his own way in search of the nation's *gloire*, the seeds were being sown for what was soon to become a very different source of French identity and pride. Well before his death, his country had begun to conquer the world with luxury products that even now set the standard by which others are judged. Today, many of the heads of the Fifth Republic's great *compagnies* are regarded with the awe and respect that other countries reserve for their aristocracy. The goods of which they are purveyors are seen as far more than mere commercial products, representing as they do a tradition of craftsmanship and creativity pushed to its limits and, indeed, providing a symbol of France.

A small group of French companies, many of them stretching back several generations, are known for their pursuit of perfection, their names synonymous with the types of goods they produce. What Lalique is to crystal and Chanel is to the chic little suit, Louis Vuitton is to luggage. For 135 years the company with the LV insignia has responded to the traveller's needs, providing new products as new methods of transport have appeared.

Throughout those years they have teamed up with the greatest artists and designers of the time to ensure that every item has been at the cutting-edge of contemporary style. They have simultaneously tested new fabrics, shapes and



Cuir Epi luggage: a recent landmark in Louis Vuitton's colourful history.



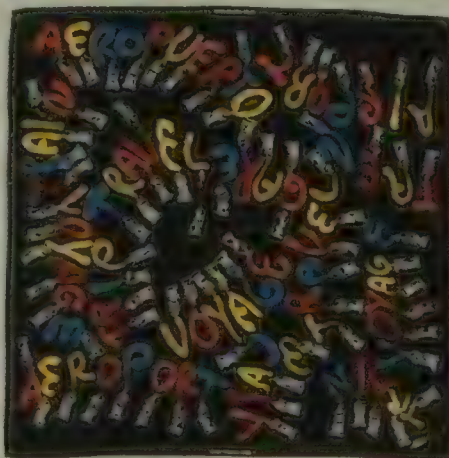
construction methods in an everlasting quest for practicality and durability.

The company's amazing story is now chronicled at the Vuitton family home in the grounds of the factory on the outskirts of Paris. Patrick Vuitton, who takes charge of the day-to-day running of the factory, recently moved to a new house, and arranged for the old building's turn-of-the-century décor to be restored, adding art nouveau furniture and a display of Louis Vuitton's original collection of 17th-century chests.

Meanwhile the upper storeys have been transformed into a museum. Louis Vuitton is fortunate in that it has kept or been able to buy back sufficient items to enable it to tell its story through them. The company has also, over the years, had strong links with top photographers who have helped to record the lives of the Vuittons, the celebrities they knew, and the intriguing products they made, from a tennis-racket trunk to an early 20th-century helicopter.

Louis Vuitton began his career as a trunk-packer; the Empress Eugénie was among the many grand ladies whose attire he would organise before they embarked on journeys that could last up to several months at a time. He soon acquired an intimate knowledge of what made a good travelling case and when he founded his company in 1854 it was with an eye to innovation. A recent invention called the train was suddenly burgeoning in popularity and he could see that the days of round-topped trunks strapped to the backs of carriages were limited. For easy stowing in a train's baggage car, he produced a revolutionary piece of luggage: the flat-topped box that

Jean Larivière adapted his skills as a film director to photography.



The Silk Road scarf by Arman, who with César and Tinguely was a member of Europe's New Realist movement.

was the forerunner of the suitcase. He covered it with a lightweight fabric instead of the traditional heavy hide, and soon had tangible proof that his instinct was correct: the market-place was flooded with imitations.

Plus ça change... Twenty years later Vuitton's son Georges changed the fabric design to thwart fakes and, in 1896, introduced the hallmark intertwined LV, star-and-flower design with the same aim. This, ironically, has since become probably the world's most-copied fabric, a staple of Moroccan markets and Bangkok bazaars. Vuitton currently allocates around 1.5 per cent of its annual turnover to counteract this piracy, but it is a never-ending battle, as the museum's display of fake

fabrics illustrates. The firm employs lawyers throughout the world and constantly prosecutes offenders, only too well aware that the day this copying stops will be the day that Vuitton should start worrying about its future.

As the years passed, Vuitton hired and trained some of the greatest craftsmen of his generation. He created exceptional luggage, such as a trunk with wire trays for the Sultan of Egypt to transport fresh fruit that became an instant bestseller. And, perhaps most importantly for the firm's longevity, he trained his children in what is still a family business: his direct descendants now play vital roles in leading the firm into the 1990s.

The company has been unusually fortunate in that every generation of Vuittons has produced innovative men and women who have been capable of keeping it ahead of potential rivals. At the beginning of this century Georges Vuitton invented the famous pick-proof lock which is still used on all of the company's hard luggage. He also began to diversify into other travel accessories. The Kashmir travel blanket, available today in brighter colours, appeared in 1909, and the travel clock a year later. Georges went on to introduce the "Steamer Bag", the world's first example of soft, easily portable luggage. He made zinc trunks for use in the tropics and others lined with camphor to keep out insects.

As the heady, materialistic 20s roared through Paris, the firm of Louis Vuitton was at its most inventive. Gaston, Georges's son, continued the tradition. There were items of custom-made luggage tailored to the most outlandish requirements: wardrobe-trunks with hangers,



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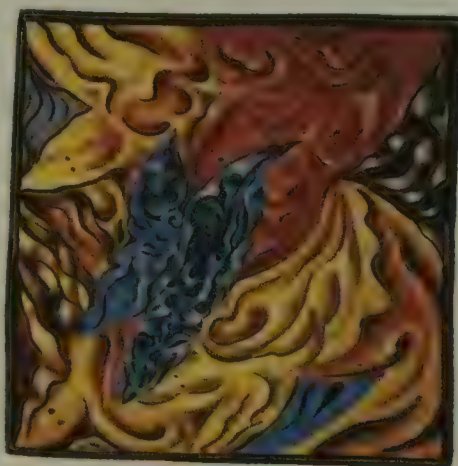
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IRRESISTIBLY CARIBBEAN



Two contemporary Vuitton works of art: Jean Larivière's photograph and Gae Aulenti's watch.



The Ghosts of Montalcino, a scarf by Italian painter Sandro Chia.

drawers and special compartments for shoes and hats; picnic-cases replete with Lalique crystal and Puiforcat silverware; trunks for explorers that folded out into a tent and camp-bed, and others for writers that became a desk, with spaces to stow away a typewriter and dictionaries.

Today the company will still honour any reasonable request to custom-make an item of luggage. Musicians visit them for guitar, violin and trumpet cases and dancers for trunks with pigeon-holes for dozens of pairs of shoes.

One of Louis Vuitton's greatest strengths has been its long association with fine and applied arts, and its ability to attract artists and designers to create new products for the company. Most recently, a design team has come together under the leadership of Françoise Jollant-Kneebone, who previously created and directed the Centre for Research and Documentation at the Pompidou Centre in Paris. She and her team develop and update existing products as well as designing new ones.

The striking moon-phase watch and pen, for instance, are the work of Gae Aulenti, the Italian architect behind the Musée d'Orsay in Paris and the Palazzo Grassi in Venice. In addition to major projects such as business centres, houses and schools, Aulenti designed the Knoll's Pipistrella lamp and chair, now cult objects. Contemporary artists Arman, Arata Isozaki, Sol LeWitt, Sandro Chia and James Rosenquist were invited to create images for a range of silk scarves, to reflect their own vision of travel.

Among new contributors to the Vuitton range of luggage are Philippe Starck (whose other commissions have included

the ever-chic Café Costes, furniture for François Mitterrand at the Elysée Palace, stereo sets for Sony, yin-yang shaped pasta and the \$10 million renovation of the Royalton Hotel in New York) and Martine Bedin, who joined Italy's Memphis when she was only 20 years old.

A few years ago Vuitton introduced its Cuir Epi line, a range of original-grain leather goods in intense colours. This luxurious new material has been applied to such "old favourite" designs as the early-20th-century Keepall bag, as well as to exciting new ones. Jocelyne Imbert has designed the new Negresco clutch bag and vanity case, with swivelling clasp.

Louis Vuitton has always sponsored a wide range of creative endeavours. In 1986 the company inaugurated the

Foundation for Opera and Music, which aims to encourage new productions and work by promising young artists. The company also supports art and photographic exhibitions, theatre, dance—whatever catches its imagination.

In 1980 Louis Vuitton commissioned photographer Jean Larivière to create a series of images that would reflect "The Art of Travel". Journeying to some of the world's most remote and often inhospitable places, where he would stay for months at a time until conditions were exactly right, Larivière has produced an unfolding catalogue of dramatic landscapes that strike an immediate chord with the adventurous traveller. He has spared no effort to get his pictures; he was attacked by robbers in the Yemen desert and very nearly drowned in Greenland when an iceberg on which he had positioned his camera began to melt. Though he may have arrived at his location in the African bush by a local bus or climbed through the foothills of the Himalayas, his photographs always convey the romance of travel appropriate to the Louis Vuitton products which are almost incidental in the foreground.

Just as great travellers must be able to adapt and respond to changing environments, so Louis Vuitton has, throughout its history, reacted to changing times and customer demands. While some products are made entirely by hand, others are the result of laser and computer technology. While some are decades-old classics, others are high fashion. One thing is certain: by keeping its finger on the pulse of all that is happening around it, the company that is custom-made for travellers still has far to go □

FINNISH UP



THE FINAL WORD IN VODKA • FINLANDIA

UNEARTHING SHAKESPEARE'S LONDON

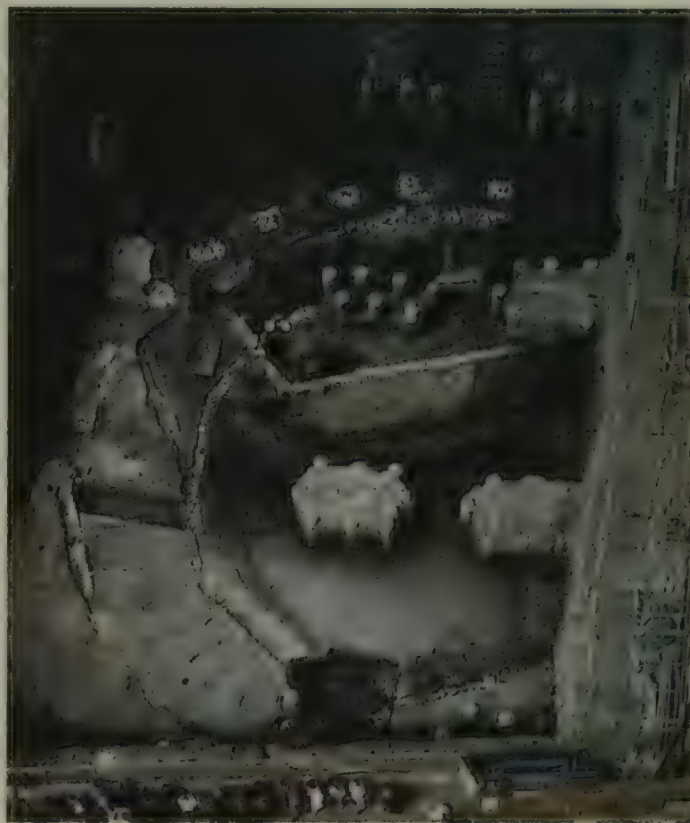
Julian M.C. Bowsher, Simon Blatherwick and Colin Sorensen of the Museum of London report on the excavation of London's earliest playhouse, the Rose theatre, on Bankside.

London's 16th-century outdoor theatres, or playhouses, reflect the development of the English theatre. Their physical appearance is, therefore, of great importance in determining the presentation and interpretation of contemporary drama. Within a single generation the old bands of strolling players had turned into companies of professional actors with specific places in which to perform.

These sophisticated structures had their origins in inn-yards but it is remarkable that, until now, there has been so little evidence for their evolution into purpose-built playhouses. The size, shape and nature of these playhouses has, over the last 200 years, been the subject of much debate, mostly conjectural. During their short period of existence they must have been visited by many thousands of Londoners, yet the meagre evidence we have comes mostly from accounts provided by foreign visitors.

Now fragments of the Globe theatre have been unearthed, and the earlier Rose has been extensively excavated. The Globe represents a later development of playhouse design and the important information provided by the Rose remains unique.

The Rose was the first of the four playhouses that grew up on Bankside, south of the Thames. Outside the jurisdiction of the puritanical city fathers, this area had a reputation for bawdiness derived from its brothels, gaming dens and bear-baiting pits. Although there are known to have been rose gardens in the vicinity, it was probably the medieval Rose "stewhouse" by the river which gave its name to Rose Alley and to the Little Rose estate which, we know from a series of indenture maps, lay to the east of Rose Alley and north of Maiden Lane (now Park Street).



The Rose at the end of the Museum of London's excavations.

The estate was leased in 1584 by Philip Henslowe, one of the great impresarios of the time. He lived in nearby Clink Street and during his busy life became the proprietor of a number of theatres, animal rings and brothels. He was also involved in charities and rose to be a minor official at the court of Queen Elizabeth. His diaries and accounts survive at Dulwich College—founded by his step-son-in-law, the actor Edward Alleyn.

In 1587 Henslowe, in partnership with a grocer John Cholmley, about whom we know little, agreed to "beniffyte somes of moneye proffitte and advauntage of a playe howse". The playhouse was to be within a portion of the estate measuring "floorescore and fourteene foote" square,

described as a "garden plotte". This part of the land was known to be at the southern end of the Little Rose estate because the Sewer Commission for Maiden Lane stated that the new playhouse abutted their sewer on the northern side of the road.

The Henslowe papers refer to performances and developments at the Rose from 1592 onwards. Before this little is known, but it is almost certain that some of Christopher Marlowe's most famous plays such as *Tamburlaine the Great*, *The Jew of Malta* and *Dr Faustus* received their first performances at the Rose. On March 3, 1592 the Rose staged the first production of *Henry VI*, now agreed to be, at least in part, the work of William Shakespeare, who may also have been acting

there as a member of Lord Strange's company. Certainly *Titus Andronicus*, one of his earliest major works, was first performed there in 1594.

The Rose provided great attraction for London audiences during the 1590s, largely due to the popularity of Edward Alleyn acting in the great tragedies of the day. Most of the important dramatists of the time, including Ben Jonson, Thomas Kyd, Robert Greene and Thomas Dekker, were also employed there as actor/playwrights by Henslowe.

The success of the Rose inevitably attracted competition. The Swan playhouse was built a little upstream in 1595, but it was the Globe, which opened in 1599 just 100 yards down the road, which proved a more serious rival to the earlier building. Henslowe was prompted to open another playhouse, the Fortune, north of the river the following year. Only after the Globe had burnt down in 1613 did he return to Bankside and build the Hope near the site of his earlier playhouse.

The days of the Rose were clearly numbered and the last recorded performance given there was in 1603. By the following year the lease of the land was no longer held by Henslowe and in 1606 the Sewer Commission refer to the "late playhouse", indicating that it was by then probably demolished. Hollar's engraving of the area in the 1640s appears to show a vacant plot, but little is known of what happened on the site until domestic properties were built there in the late 17th century.

The Museum of London, after negotiations with Imry Merchant plc, the developers of the site, started excavations on December 19, 1988, to determine what archaeological remains of the Rose might have survived. Under the terms of the agreement, the Museum began to dig

in the south-western part of the land at the same time as demolition work on Southbridge House (whose 1957 foundation piles still disfigure the site) was carried out.

Following the excavation of later 17th-, 18th-, 19th- and 20-century levels, angled chalk foundation walls of Tudor date were uncovered in early February. Further exploration suggested that the Rose had been found and permission was then given to increase the area of excavation eastwards; this ultimately proved that not only had a good two-thirds of Henslowe's Rose been revealed, but that it had survived to a far greater degree than we had allowed ourselves to hope.

The Rose was uncovered after the removal of later structures on the site and immediate post-theatre debris, probably associated with its demolition. To date we have been able to determine two phases of building.

The first presumably relates to the original construction of 1587 when Henslowe and Cholmley employed a carpenter, John Grigge, to "erect a playhouse". This is a relatively small polygon of an as yet undetermined number of sides with a straighter southern edge, measuring about 22 metres across. Two parallel walls, just over 3 metres apart, ringed the open inner yard, supporting the galleries. The line of the outer wall is defined by a series of piles; the only one so far excavated, by English Heritage archaeologists, was a large, stone block rather than a timber. Over these were chalk pile caps strengthened with brick, and traces of the chalk foundation wall which they supported survived in the south-west corner. The inner wall appears to be a purely trech-built structure of chalk and flint, with upper courses of brick. Between the two walls, on the western side, appeared three brick cross-walls whose purpose has not yet been explained.

The stage was a trapezoidal shape projecting from the line of the internal wall and facing south-south-east. Its front appeared to rest on a solid wall of brick and timber, but the original height of the stage can only be conjectured at about 1.5 metres.

It had a depth of 3.5 metres with a maximum width of 11.5 metres, tapering to 8.5 metres at the front and rear. The "tiring house", or actors' room, was most likely to have been situated behind the stage between the two walls, there being no evidence for a projecting façade as indicated in a 1596

drawing of the nearby Swan playhouse. There was also a large timber box drain which ran from the back of the stage towards a ditch which seems to have run across the northern boundary of the 28.5-metre-square plot.

The yard floor was made of mortar; its southern half was almost level but the northern half sloped down to the front of the stage. It displayed traces of erosion around the edge, where rain water may have dripped off the gallery roof. There was more erosion against the front of the stage, probably caused by rain action too, but also, perhaps, by the throng of "groundlings" who would have been crowded and pressed up against it.

There is an irregular angle in the south-eastern part of the internal wall, associated with some brickwork there, which may suggest the presence of an entrance way. Recent excavations by English Heritage have revealed the outer wall here to have been a straight length close to the southern boundary ditch or sewer. Sewer Commission records mention a foot-bridge used for access into the playhouse and, indeed, an entrance here would be in the position suggested by contemporary views, almost immediately opposite the stage of the playhouse.

The second phase, representing an enlargement, is most likely to be related to Henslowe's hitherto unexplained reference to "such charges as I have layd out a new swan play houses" totalling over £105 in 1592. The itemised accounts list substantial quantities of building materials and it is clear that major alterations were being carried out. So far, we have scant evidence for the new exterior wall except that it was relocated 2.5 metres to the west and (so far by inference only) to the north and east. The internal wall was similarly relocated and the stage pushed back by the same distance.

Although it may be assumed that the building was symmetrical, this larger playhouse was perhaps horseshoe-shaped, the southern half apparently remaining unchanged. The new stage had roughly the same dimensions as the first but it gave the impression of a greater "thrust" because the eastern end of the yard on either side of it. The removal of pillar bases just inside the front wall indicate that the entire stage area was roofed. These alterations increased the capacity of the yard by just over 20 per cent.

The old stage front and the

internal wall behind it were levelled and a new, heavier stage-back was built next to the old external wall which was now demolished. Another change came within the laying of a new yard floor. This was at a much higher level than that of the mortar floor, as it needed to cover the earlier stage and internal wall next to it. This was entirely level and was composed of compacted earth, cinder and cracked hazelnut shells; it thus afforded better drainage, being less friable and more durable than the mortar floor, and remained rock-hard after 400 years. There was a thin erosion line about 1 metre in front of the new stage wall which might, again, be interpreted as rainwater run-off from the new stage roof.

The superstructure of the Rose can be conjectured from other buildings of the period, as well as from information derived from the extant building contracts for the Fortune (1600) and Hope (1613) playhouses. Over the pile blocks, the chalk foundation walls would have supported a brick wall only about 30 centimetres high. This would have protected the chalk from decay and supported the sleeper beams which acted as load-sharing members for the timber frame. The main building was probably of "half timber" with a lath and plaster infill and thatched roof. The excavations revealed some fallen timbers, much lath and plaster work and deposits of thatch. Wooden shingle tiles, probably from the roof, were also found.

Thus, we have found that the Rose, in both phases, was not, as had been thought, a regular shape and was smaller than expected. Actors who visited the site recently have remarked on the intimate relationship which must have existed between performers and their audiences. It is almost certainly the Rose that is referred to as "this smal Circumference" in the prologue to *Fortunatus* by Thomas Dekker, first performed there in 1599. The dimensions of the galleries suggest that they, too, were smaller than expected, but internal divisions and entrances cannot be determined from the foundations alone.

Based on the documentary evidence for other playhouses, it is probable that the galleries had three levels. It is difficult to calculate the audience capacity of the Rose, since both the layout of the building and admission prices are inadequately understood. A rough guess is 2,000. The raking of the first-phase yard floor was



Reconstruction by C. Walter Hodges of Bankside in 1600, showing the Rose and the other three playhouses.

logical but unexpected. Why the second-phase floor was made level is unknown but it may have been to compensate for subsidence at an earlier period.

The stage, in a position unexpected by some scholars, does not seem to have projected as far into the yard as indicated by the

drawing of the Swan or by documentary evidence for the Fortune theatre. Its shape, however, is reminiscent of those of indoor theatres of the 1630s. Although it may have carried a large cast at times, their every whisper, nuance and gesture would have been understood, the wooden superstructure adding to the resonance of the spoken word.

Excavations by the Museum of London ceased on May 14 when the agreement negotiated with Imry Merchant expired. Following intense public debate,

the Government provided a one-month moratorium in which the future of the site was to be decided. Although the Secretary of State for the Environment, on the advice of English Heritage, declined to schedule the site as an Ancient Monument, the developers changed the design of the building to be erected on top of the theatre. Six large piles were to be placed at the edges of the site which would support the building, allowing room underneath for the theatre remains to be displayed to the public.

On June 12 English Heritage archaeologists, who had taken over from the Museum of London team, started to examine those areas which were to be destroyed by building operations. At the same time, the excavated remains were sealed to prevent further decay until long-term conservation prior to display could take place. Once the frame of the new building has been erected, it is hoped that further excavation will reveal the remaining structure of the playhouse as well as its surroundings. Recent work

carried out by English Heritage has revealed the line of the southern wall and further evidence for the northern and southern boundaries of the site.

Although the archaeological record is not yet complete, the Rose has already yielded information of immense importance, not only to archaeologists and historians, but also to the theatrical profession and to the public at large. The Rose playhouse excavations have provided a unique link with the greatest period of English drama □

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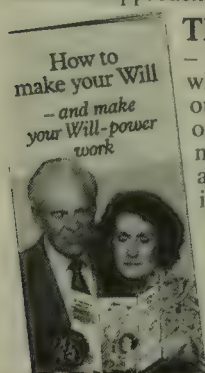
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A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

WINTER DELIGHTS

THEATRE

Where applicable, a special telephone number is given for credit-card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

Another Time. A white South African family is driven apart as the embittered parents of a gifted 17-year-old pianist face the fact that he must pursue his studies in London if he is to achieve success. Elijah Moshinsky directs a strong cast headed by Albert Finney & Janet Suzman. *Wyndham's Charing Cross Rd, WC2 (867 1116, ct 867 1111).*

Anything Goes. Colourful New York production of the classic Cole Porter musical, starring Elaine Page, as full of zest as ever, & directed by Jerry Zaks. *Prince Edward, Old Compton St, W1 (734 8951).*

Aspects of Love. Andrew Lloyd Webber's lavish musical about a young Englishman who falls for a penniless French actress, but loses her to his uncle. Stylish performances from Ann Crumb, Kevin Coulson, Michael Ball & Kathleen Rowe McAllen; Trevor Nunn directs. *Prince of Wales, Coventry St, W1 (839 5972, cc 240 7200).*

The Baker's Wife. Another new musical directed by Trevor Nunn, based on a classic film comedy by Marcel Pagnol set in a remote Provençal village in the 1930s. Music & lyrics by Stephen Schwartz. *Phoenix, Charing Cross Rd, WC2 (836 2294, cc 240 9661).*

Barnaby & the Old Boys. Keith Baxter's new comedy-drama centres on the revelations of various family members at a Christmas gathering. With Jill Gascoine; directed by Toby Robertson. *Vaudeville, Strand, WC2 (836 9987).*

The Beaux' Stratagem. George Farquhar's 1707 comedy about two young rakes setting out to woo a wealthy heiress is directed by Peter Wood. *Lyttelton, National Theatre, South Bank, SE1 (928 2252).*

Buddy. Alan Janes's script offers few

insights into the character & inspiration behind, rock-&-roll icon Buddy Holly, but who cares? The classic songs, lovingly performed, are a treat, & Paul Hipp's Buddy has charm & infectious energy. *Victoria Palace, Victoria St, SW1 (834 1317).*

The Cherry Orchard. Chekhov's masterpiece, with a strong cast headed by Judi Dench & Bernard Hill. Sam Mendes directs. *Aldwych, Aldwych, WC2 (836 0641).*

A Clockwork Orange. The RSC's interpretation of Anthony Burgess's violent & controversial novel. A young psychopath, Alex (played by Phil Daniels), is rehabilitated using methods which mirror his crimes. Ron Daniels directs. Not for children. Feb 6-Mar 13. *Barbican Theatre, Barbican, EC2 (638 8891).*

Dr Faustus. Christopher Marlowe's dark tale of devilish pacts, here in an atmospheric revival by Barry Kyle. With David Bradley as Mephistopheles, & Gerard Murphy as Faustus. Until Mar 15. *The Pit, Barbican, EC2 (638 8891).*

The Good Person of Sichuan. Bertolt Brecht's 1943 drama about a good-natured Chinese prostitute & her descent into bankruptcy, in a new translation by Michael Hofmann. Fiona Shaw takes the lead role, with Bill Paterson in support, in Deborah Warner's production. *Olivier, National Theatre, South Bank, SE1 (928 2252).*

Hamlet. Ron Daniels's production features a highly acclaimed performance from Mark Rylance in the title role, with Patrick Godfrey as Polonius & Clare Higgins as Gertrude. Until Mar 15. *Barbican Theatre.*

Have. Political thriller by Julius Hay, Hungary's leading dramatist, set in Tiszazug, Hungary, in 1929. Janice Honeyman directs Brian Coburn & Estelle Kohler. Jan 30-Mar 13. *The Pit, Barbican.*

Jeffrey Bernard is Unwell. Ned Sherrin directs Keith Waterhouse's account of the life & drinking times of *The Spectator's* celebrated low-life columnist, played by Peter O'Toole.



Peter O'Toole plays the columnist Jeffrey Bernard at the Apollo Theatre.

Apollo, Shaftesbury Ave, W1 (437 2663).

The Liar. Jonathan Miller directs an English version of Corneille's most successful comedy about the entanglements that surround a habitual liar. With Alex Jennings. Dec 12-Mar 3. *Old Vic, Waterloo Rd, SE1 (928 7676).*

A Life in the Theatre. Denholm Elliott & Samuel West play actors in David Mamet's comedy of theatrical tensions. Until Dec 17. *Haymarket, SW1 (930 9832).*

A Little Night Music. Stephen Sondheim's musical, inspired by an Ingmar Bergman film about amorous intrigues at a *fin-de-siècle* party on a country estate. Ian Judge directs Susan Hampshire, Dorothy Tutin & Peter McNery. *Piccadilly, Denman St, W1 (867 1118, cc 867 1111).*

Ma Rainey's Black Bottom. August Wilson's story of a legendary recording session by blues singer Gertrude "Ma" Rainey in Chicago in 1927. Carol Woods takes the title role. Directed by Howard Davies. *Cottesloe, National Theatre, South Bank, SE1 (928 2252).*

M. Butterfly. Peter Egan in David Henry Hwang's clever drama based on a true-life spy scandal, but interweaving elements from Puccini's opera. John Dexter directs with an ambitious mix of European & Asian theatrical styles. *Shaftesbury, Shaftesbury Ave, WC2 (379 5399).*

A Midsummer Night's Dream. John Caird's witty RSC Stratford production with Richard McCabe as Puck, David Troughton as Bottom, Clare Higgins as Hippolyta/Titania, John Carlisle as Theseus/Oberon. Until Mar 17. *Barbican Theatre.*

Miss Saigon. Unequivocally the smash-hit of 1989, this intelligent musical by Alain Boublil & Claude-Michel Schönberg tells of a tragic affair between a young Vietnamese girl & an American soldier at the time of the fall of Saigon in 1975. Nicholas Hytner directs Jonathan Pryce, Claire Moore, Simon Bowman & Lea Salonga. *Theatre Royal, Drury Lane, Catherine St, WC2 (836 8108).*

Our Country's Good. The Royal Court's critically-lauded production transfers to the West End. Written by Timberlake Wertenbaker, the plot concerns a young marine lieutenant's efforts to direct a group of convicts through rehearsals for *The Recruiting Officer* in the colony of New South Wales in 1789. Garrick, Charing Cross Rd, WC2 (379 6107).

Playing with Trains. Ron Daniels directs Simon Russell Beale, Michael Pennington & Lesley Sharp in the première of Stephen Poliakoff's new political drama. An inventor attempts to combat Britain's reputation for lost opportunities by trying to stop British inventions escaping abroad, but finds the task almost impossible. Until Mar 17. *The Pit, Barbican.*

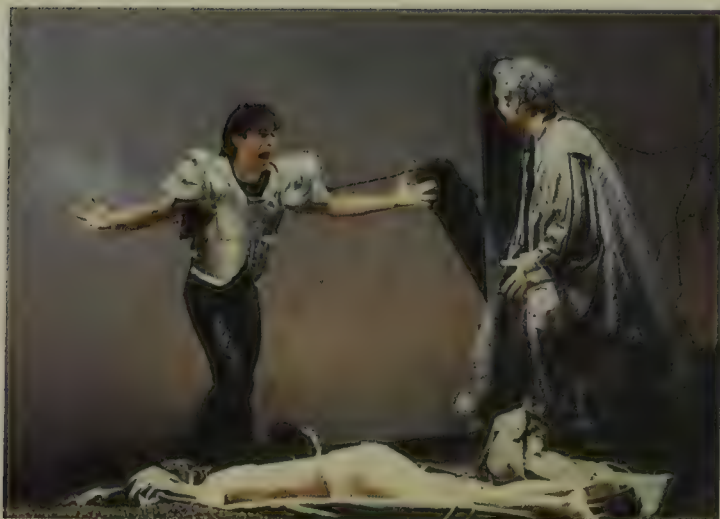
Romeo & Juliet. With Mark Rylance & Georgia Slowe in the principal roles, & David O'Hara as Mercutio in this RSC production, transferring from Stratford. Terry Hands directs. Jan 4-Mar 8. *The Pit, Barbican.*

Salomé. Steven Berkoff's creative interpretation of Oscar Wilde's once banned play, with Herod's soldiers and other court officials transformed into black-tied dinner guests. Stylish but very effective production, though the actors' moon-walking technique strains credulity. Until Dec 19. *Lyttelton, National Theatre.*

Scenes from an Execution. Glenda Jackson repeats her role as an independently-minded painter in Renaissance Venice in this stage production of Howard Barker's radio play. An exploration of the relationship between artist & society, the work has been awarded the Society of Authors' Sony Award. Jan 9-Feb 10. *Almeida, Almeida St, N1 (359 4404).*

Shadowlands. Nigel Hawthorne plays author C.S. Lewis, with Jane Lapotaire as the American poet whom he secretly marries. *Queen's Shaftesbury Ave, W1 (734 1166).*

The Shaughraun. Stephen Rea continues with his remarkably long-running & popular portrayal of the vagabond in Dion Boucicault's 1874



Kent Opera brings *King Priam* to Covent Garden. Domingo sings *Otello* at the same venue. Tippett's piano sonatas are given at the Purcell Room.

with Nicolai Ghiuselev as Prince Galitzky, Alexei Steblianko as Vladimir, Paata Burchuladze as Kontchak. Feb 1, 5, 7, 10, 13, 15, 19, 23.

Don Pasquale. Paolo Montarsolo sings the title role, with Kathleen Battle as Norina, Raul Gimenez as Ernesto, Thomas Allen as Dr Malatesta, under the baton of Bruno Campanella. Feb 12, 14, 17, 21, 24, 27, Mar 1. WELSH NATIONAL OPERA

Dominion, Tottenham Court Rd, W1 (580 9562).

Der Freischütz. André Engel's production sets the opera in an enclosed Amish-type community, somewhat to the detriment of Weber's score. Max is sung by Joseph Evans, Kaspar by Phillip Joll, Agathe by Rita Cullis, Aennchen by Eirian Davies. Peter Hirsch conducts. Dec 5, 9.

Lucia di Lammermoor. Charles Mackerras conducts Rennie Wright's production. Frances Ginzer sings Lucia, with Noel Velasco as Edgardo & Mark Holland as Enrico. Dec 6, 8.

The Bartered Bride. Christine Bunning sings Mařenka, with Ryland Davies as Jeník, David Owen as Vašek, Stafford Dean as Kecal. Charles Mackerras conducts. Dec 7.

OUT OF TOWN
OPERA NORTH

Show Boat, Barber of Seville, Tosca, Don Pasquale.

Grand Theatre, Leeds (0532 459351). Dec 8-Jan 20.

SCOTTISH OPERA

The Marriage of Figaro, The Merry Widow, Die Fledermaus, Duke Bluebeard's Castle & Oedipus Rex, La forza del destino.

Theatre Royal, Glasgow (041-331 1234). Dec 5-Mar 3.

MUSIC

BARBICAN HALL
EC2 (638 8891).

Igor Oistrakh, violin, plays Beethoven's Romances in F & G for Violin & Orchestra, & Violin Concerto, with the Philharmonia under Philip Ledger. Dec 7, 7.45pm.

Chamber Orchestra of Europe.

Claudio Abbado conducts two programmes. Rossini, Beethoven, Prokofiev, Haydn, with Maria Ewing, soprano/narrator, Dec 4; Rossini, Ravel, with Martha Argerich, piano, Dec 6; 7.45pm.

Bernstein's Candide. The composer conducts & introduces excerpts played by the London Symphony Orchestra with June Anderson, Jerry Hadley, Christa Ludwig, Nicolai Gedda. Dec 12, 13, 7.45pm.

City of London Sinfonia play Mozart & Vivaldi, directed from the piano by Ian Watson. Dec 27, 3.30pm.

Royal Philharmonic Orchestra. Per Dreier conducts Rossini, Grieg, Dvořák, & Rachmaninov's Piano Concerto No 2, with Lora Dimitrova as soloist. Dec 27, 7.45pm.

Viennese evenings. London Symphony Orchestra under John Georgiadis play music by the Strauss family. Dec 31 & Jan 1, 7.30pm, Jan 2, 7.45pm.

London Symphony Orchestra & Chorus. Richard Hickox conducts Vaughan-Williams's *Hodie* & Orff's *Carmina Burana*, Jan 7, 7.30pm. Rafael Frühbeck de Burgos conducts Beethoven's Piano Concerto No 1 & *The Planets* by Holst. Jan 12, 7.45pm.

Berio at the Barbican: Four concerts devoted to the music of this prolific composer, largely concentrated on his most recent output & including some UK premières. BBC Symphony Orchestra & Philharmonic Orchestra, London Sinfonietta. Berio conducts the first & last concerts. Jan 14, 7.30pm, Jan 15 & 16, 7.45pm, Jan 17, 7pm.

English Chamber Orchestra. Philip Ledger conducts Handel, Mozart, Haydn. Jan 19, 7.45pm.

London Symphony Orchestra. Michael Tilson Thomas conducts five concerts. Mozart, Copland, Bernstein, Prokofiev. Jan 21, 7.30pm. Strauss, Mozart, with Barbara Hendricks, soprano. Jan 25, 7.45pm. Knussen, Prokofiev, Berlioz. Jan 28,

7.30pm. Ives, Mahler, Strauss, with Dietrich Fischer-Dieskau, baritone. Feb 4, 7.30pm. Lecture concert on Berlioz's *Symphonie Fantastique*. Feb 18, 7.30pm.

English Chamber Orchestra, Tallis Chamber Choir. Jeffrey Tate conducts Bach's Mass in B minor. Jan 23, 7.45pm.

Barbican Celebrity Recitals: Daniel Barenboim, piano. Bach, Feb 4; Mischa Maisky, cello, Martha Argerich, piano, Beethoven, Feb 13; Takacs String Quartet, Mozart, Brahms, Feb 26; 7.45pm.

English Chamber Orchestra. Jeffrey Tate conducts Prokofiev, Mozart, Tchaikovsky, Feb 6; Stuart Bedford conducts an all-Mozart programme, Feb 20; 7.45pm.

Hallé Orchestra. Stanislaw Skrowaczewski conducts Schumann & Bruckner. Feb 11, 7.30pm.

Royal Philharmonic Orchestra. Jorge Mester conducts Respighi, Elgar, Sibelius, with Paul Tortelier as soloist, Feb 23; Yuri Temirkanov conducts Tchaikovsky, with Evgeni Kissin as soloist, Feb 27; 7.45pm.

FESTIVAL HALL
South Bank Centre, SE1 (928 8800).

London Philharmonic. Mariss Jansons conducts Wagner, Shostakovich, Schumann, Ravel. Dec 5, 7.30pm.

Philharmonia. Owain Arwel Hughes conducts Britten, Elgar, Walton. Dec 6, 7.30pm.

James Galway's 50th birthday gala. The distinguished flautist plays works by Khachaturian, Debussy, Rodrigo, Mancini, with the Royal Philharmonic Orchestra under Yuri Temirkanov. Dec 7, 7.30pm.

London Philharmonic. Claus Peter Flor conducts two programmes. Mussorgsky/Ravel & Mendelssohn. Dec 8, 2.30pm. Mendelssohn, Korngold, Vaughan Williams, Mussorgsky/Ravel. Dec 8 & 15, 7.30pm.

Philharmonia & Chorus. French music by Chabrier, Ravel, Debussy, Poulenc, conducted by John Eliot Gardiner. Dec 10, 3.15pm. Brahms &

Beethoven, conducted by Yevgeny Svetlanov. Dec 12, 7.30pm.

BBC Symphony Orchestra, Singers & Chorus. Andrew Davis conducts Casken, Ravel, Prokofiev. Dec 10, 7.30pm.

London Philharmonic. Klaus Tennstedt conducts Beethoven & Bruckner, Dec 14; Debussy, Benjamin, Mahler, Jan 28; Mozart, Tchaikovsky, Mahler, Jan 29; 7.30pm.

Royal Philharmonic Society. Andrew Davis conducts the BBC Symphony Orchestra in Prokofiev, Shostakovich, Stravinsky. Dec 18, 7.30pm.

Royal Philharmonic Orchestra. Carlos Paita conducts Rossini, Grieg, Saint-Saëns. Jan 23, 7.30pm.

Richard Strauss: the arrogant genius. Three concerts given by the Royal Philharmonic Orchestra, under Vladimir Ashkenazy, examining Strauss's development from the mainstream of German romanticism to his sympathy with Schoenberg & Zemlinsky. Including *Der Rosenkavalier* suite & *Til Eulenspiegel*, Horn & Oboe Concertos. Feb 1, 7, 11, 7.30pm.

English Chamber Orchestra. Charles Mackerras conducts *The Seasons* by Haydn. Feb 3, 7.30pm.

Katia & Marielle Labèque, on two pianos, play Ravel & arrangements of works by Stravinsky & Bernstein. Feb 5, 7.30pm.

London Philharmonic. Kurt Masur conducts two programmes. Schumann, Debussy, Feb 4; Schumann, Bruckner, Feb 6; 7.30pm. Kurt Sanderling conducts two concerts. Haydn, Shostakovich, Feb 13; Mahler Symphony No 9, Feb 18; 7.30pm.

PURCELL ROOM
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Park Lane Group Young Artists & 20th-century music series. Young artists make their début performing new works by young composers & others by 20th-century masters, including PLG president Michael Tippett whose 85th birthday falls in Jan. Jan 8-12, 6.30pm & 8pm.

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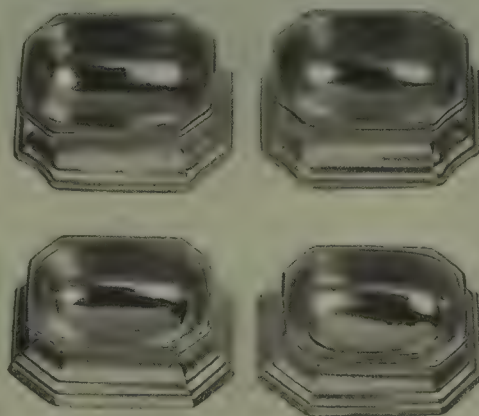


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QUEEN ELIZABETH HALL
South Bank Centre.

Orchestra of the Age of Enlightenment. Mark Elder conducts Haydn's oratorio *The Seasons*. Dec 6, 7.30pm.

Myth, Magic & Mystery. London Bach Orchestra's theme for the season, covering a variety of periods & styles. Bach, Handel, Dec 8; Handel, Musgrave, Giuliani, Gluck, Bach. Jan 12; 7.45pm.

London Mozart Players. Elgar, Schumann, Matthews, Mozart, conducted from the piano by Tamás Vásáry. Dec 13, 7.45pm.

International Piano Series: Dmitri Alexeev, Mozart, Schumann, Chopin. Dec 17, 7.45pm. Naum Grubert, Schumann, Schubert, Chopin, Rachmaninov. Jan 9, 7.45pm. Malcolm Frager, Haydn, Beethoven, Schumann. Jan 23, 7.45pm. Mikhail Rudy, Scriabin, Ravel, Liszt, Schubert. Jan 28, 3.15pm.

English Baroque Soloists. John Eliot Gardiner conducts Mozart's Symphonies Nos 40 & 41, Haydn's Cello Concerto, with Steven Isserlis. Dec 18, 7.45pm.

Haydn Series: Endellion String Quartet, Britten Quartet, Domus, Susan Tomes, piano, Ann Murray, mezzo-soprano, Graham Johnson, piano, are among those taking part in concerts built around the 15 string quartets & six piano trios—works from Haydn's last years. Jan 8, 10, 16, 24, 29, 7.45pm, Jan 14, 21, 3pm.

Emma Kirkby, soprano, **Anthony Rooley**, lute. 17th-century *arie antiche* by Monteverdi, Piccinini, Carissimi, Lawes, Blow, etc. Jan 11, 7.45pm.

London Classical Players, under Roger Norrington, play Rossini & Schumann. Jan 20, 7.45pm.

Peter Schreier, tenor, **Norman Shetler**, piano. Schubert's *Die schöne Müllerin*. Jan 25, 7.45pm.

Ton Koopman, harpsichord. Picchi, Sweelinck, Couperin, Forqueray, Rameau, Bach, etc. Jan 26, 7.45pm.

Mozart Birthday Concert. English Chamber Orchestra, under Leopold

Hager, play Mozart. Jan 28, 7.45pm.

London Mozart Players. Jane Glover conducts Mozart, Wolf-Ferrari, Weir. Feb 14, 7.45pm.

Academy of St Martin-in-the-Fields. Iona Brown directs Mendelssohn, Beethoven, Schoenberg. Feb 16, 7.45pm.

Peter Katin, piano, Scarlatti, Schubert, Debussy, Chopin. Feb 18, 3pm.

CHRISTMAS MUSIC

Messiah. John Lubbock conducts Cardiff Polyphonic Choir & the Orchestra of St John's. Dec 11, 7.30pm. *St John's, Smith Sq, SW1.*

Christmas in Venice. The Kings Consort sing *The Christmas Story* by Schütz, with works by Gabrieli, Monteverdi, etc. Dec 11, 7.45pm. *Queen Elizabeth Hall.*

Messiah. Dec 12, 6pm. *St Paul's Cathedral.* Admission free.

The Christmas Spirit. André Previn conducts the Royal Philharmonic Orchestra, with Robert Tear, tenor, & Benjamin Luxon, baritone, in Victorian & Edwardian musical delights. Dec 13, 7.30pm. *Festival Hall.*

King's College Choir & the English Chamber Orchestra, conducted by Stephen Cleobury, perform Bach's Christmas Oratorio, Part I, & carols. Dec 15, 7.45pm. *Barbican Hall.*

London Concert Orchestra, with choirs & soloists, perform favourite music by Bach, Handel, Purcell, Schubert, Bizet, Berlioz, & carols. Dec 16, 3pm. *Barbican Hall*; Dec 17, 3.15pm. *Festival Hall.*

Hospitals' Christmas Carol Concerts. Massed choirs from London hospitals, with organ & percussion. Dec 16, 3pm & 7.30pm. *Festival Hall.*

Songmakers' Almanac perform songs for Christmas. Dec 16, 7.30pm. *Wigmore Hall.*

Messiah. The Sixteen Choir & Orchestra, under Harry Christophers. Dec 16, 19, 21, 22, 7.30pm. *St John's, Smith Sq.*

Family Carols, sung by the Bach Choir, with London Brass & Kneller Hall Trumpeters. Dec 17, 2.30pm. *Albert Hall, SW7 (589 8212).*

Messiah. Georg Solti conducts two performances given by the London Philharmonic with choir & soloists. Dec 17 & 19, 7pm. *Festival Hall.*

Royal Philharmonic Orchestra play popular works by Strauss, Mozart, Rimsky-Korsakov, Saint-Saëns, Tchaikovsky, Offenbach, & carols for all. Dec 17, 7pm, Dec 18, 7.45pm. *Barbican Hall.*

Carol service. Dec 18, 6.30pm. *St Bride's Church, Fleet St, EC4.*

Messiah, performed by the City of London Sinfonia & Richard Hickox Singers. Dec 19, 7pm. *Barbican Hall.*

Christmas Concert by Priory Festival Choir. Dec 19, 7.30pm. *St Bartholomew-the-Great, West Smithfield, EC1.*

Carols & readings by candlelight, with the choir from Lloyds of London. Dec 20, 6.30pm. *St Katharine Cree, Leadenhall St, EC3.* Collection for Crisis at Christmas.

Messiah. Charles Mackerras conducts the Royal Philharmonic Orchestra & Huddersfield Choral Society in Mozart's orchestration. Dec 20, 7.30pm. *Festival Hall.*

London Symphony Orchestra. Popular seasonal music & carols. Dec 23, 7.15pm. *Barbican Hall.*

Fleet Street Carols. Traditional carols with choir, organ & brass ensemble. Dec 21, noon. *St Bride's.* Admission free.

Congregational carol service. Dec 21, 5pm. *St Paul's Cathedral.* Admission free.

Carols for Choir & Audience, with the City of London Choir. Dec 21, 7.45pm. *Queen Elizabeth Hall.*

Divine Domestic Music for the Feast of Christmas. The story of the Nativity told through verse-anthems, consort songs & music "apt for voices & viols", with Rose Consort of Viols. Dec 21, 8pm. *Purcell Room.*

Carol Service. Dec 23, 5pm. *St Paul's Cathedral.* Admission free.

Capital Arts Theatre Choir & Orchestra. Christmas celebrations, carols & nautical fun with the musical Captain Noah & the Floating Zoo. Dec 23, 8pm. *Purcell Room.*

DANCE

English National Ballet. *The Nutcracker*, Peter Schaufuss's much-loved version, set to music by Tchaikovsky, in a spectacular production suitable for the whole family. Dec 26-Jan 20. *Royal Festival Hall, South Bank Centre, SE1 (928 8800).*

Royal Ballet. *The Prince of the Pagodas*, world première of Kenneth MacMillan's production, an exotic fairy-tale ballet to music by Benjamin Britten, in celebration of the choreographer's 60th birthday. With Jonathan Cope as the Prince & Darcey Bussell as the heroine, Princess Rose. Dec 7 (gala), 8, 11, 13-15, 19, 20. *Cinderella*, David Walker's glittering sets are one of the highlights of Ashton's ballet—a Christmas family favourite—with music by Prokofiev. Dec 22, 26 (m&e), 27, 28, Jan 1, 3, 4, 5 (11am), 10, 13 (m&e), 19, 20, 23. Double Bill: the pas de six from *Laurentia*—a suite of dances in the classical manner—with music by Alexander Krien: *La Fille mal gardée*, the 30th anniversary of Ashton's light-hearted work in its pastoral setting with Wayne Sleep in the role of Alain on Jan 29 & 30. Jan 16-18, 24-27, 29, 30. *Swan Lake*, with Yolanda Sonnabend's critically-lauded Fabergé period designs. Feb 2, 3 (m&e), 6, 8, 9, 16, 20, 22. *Royal Opera House, Covent Garden, WC2 (240 1066/1911, CC).*

Sadler's Wells Royal Ballet. Triple Bill, dedicated to Kenneth MacMillan on his 60th birthday: *Dances Concertantes*, with music by Stravinsky; *Las Hermanas*, based on a play by Lorca: *Solitaire*, with a score by Malcolm Arnold. Dec 19, 20, Jan 2, 3. *Hobson's Choice*, David Bintley's ballet, Dec 21, 22, 23 (m&e), 27, 28. Quadruple Bill: *Divertimento No. 15*, by Balanchine; *Auras* (Redmon); *Façade* (Ashton); *Those Unheard* (Tuckett). Dec 29, 30 (m&e). Double Bill: *Les Sylphides*, with music by Chopin: *The Two Pigeons*, Ashton's charming love story. Jan 4, 5, 6 (m&e). *Sadler's Wells, Rosebery Ave, EC1 (278 8916).*

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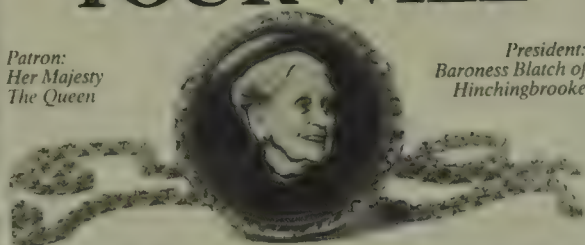
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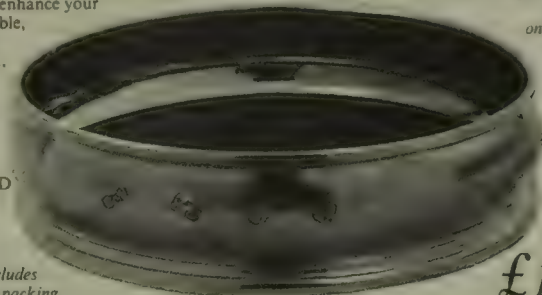


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Wright of Derby shown at the Tate. The work of the New Contemporaries to be seen at the ICA. Goldworthy's leaf sculptures at the Natural History Museum.

EXHIBITIONS

Readers intending to visit over the Christmas & New Year period should check opening times with the gallery concerned.

ARTHUR ACKERMANN

33 New Bond St, W1 (493 7647).

Christmas print exhibition. More than 200 prints, including works by the late Sir Peter Scott & engravings by Pierre-Joseph Redouté. Prices range from £75 to £5,000. Dec 4-22. Mon-Fri 10am-6pm, Sat 10am-1pm.

AGNEW'S

43 Old Bond St W1 (629 6176).

Salute to Turner. Works donated by 40 modern British artists, on a suitably romantic theme, are the subjects of a "running" auction where new bids are written in against each painting for the duration of the exhibition. Proceeds enable the National Trust Foundation for Art to commission further artists to record the Trust's work. Dec 12-21. Mon-Fri 9.30am-5.30pm.

BARBICAN GALLERY

Barbican Centre, EC2 (638 4141).

A Golden Age: Art & Society in Hungary 1896-1914. Paintings, graphics, sculpture, architecture & applied arts as part of the Barbican's Hungarian festival. Until Jan 15. £3, concessions £1.50.

Scottish Art Since 1900. Major survey telling the story of art in Scotland from the Colourists in the early years of this century to the aggressively figurative painters of the 1980s. Feb 8-Apr 16. £3, concessions £1.50. Mon-Sat 10am-6.45pm, Sun, & Dec 26 & Jan 1 noon-5.45pm. Closed Dec 24, 25.

Concourse Gallery:

Angela Flowers Gallery 1990. 20th anniversary selling exhibition shows new work by all the gallery's 27 artists, including Tom Phillips & Patrick Hughes. Dec 16-Feb 18. Daily noon-7.30pm. Closed Dec 24, 25.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 3204).

Spirit of Christmas. The various

characters, their traditions & origins that enrich the festive season. Until Jan 14. Mon-Thurs & Sat 10am-5.50pm, Sun 2.30-5.50pm.

BRITISH LIBRARY

British Museum, Great Russell St, WC1 (636 1544).

Cranmer—Primate of all England. An opportunity to reassess the much misunderstood Thomas Cranmer 500 years after his birth. Books, portraits, & a 19th-century Staffordshire figure depicting his martyrdom under Mary I help to shed light on his career. Until Jan 21. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811).

The Harrow Connection: Studio pottery 1963-88. Celebrations of Harrow School of Art's vocational studio pottery course, the major influence on the development of domestic ware in Britain over the past 25 years. Until Jan 7. Tues-Sat 10am-5pm, Sun 2-5pm. Closed Dec 24-26.

DESIGN MUSEUM

Butlers Wharf, Shad Thames, SE1 (407 6261).

Gilbert Lesser Theatre Posters. Lesser's first Broadway poster—for Peter Shaffer's *Equus*—is probably his most famous. This show features those for *Amadeus*, *Tanzi* & many others. Dec 12-Jan 7. Tues-Sun 11.30am-6.30pm. £2, concessions £1. Closed Dec 24-27 & Jan 1.

ESKENAZI

166 Piccadilly, W1 (499 3136).

Chinese art from the Reach family collection. A single-owner collection dating between the 2nd century BC & the 10th century AD & valued at over £3 million. Dec 8-22. Mon-Fri 10am-5pm, Sat 10am-1pm.

FROST & REED

41 New Bond St, W1 (629 2457).

Impressionist watercolours & drawings. Studies & sketches by Degas, Dufy, Gauguin, Toulouse-Lautrec, Matisse, Picasso & others at prices between £5,000 & £50,000. Until Dec 15. Mon-Fri 9am-5.30pm.

HAMILTON'S

13 Carlos Pl, Grosvenor Sq, W1 (499 9493).

Irving Penn—Photographs.

Includes Penn's 1986 "Cranium Architecture" series & a selection of his best work over the last 40 years. Dec 7-Jan 17. Mon-Fri 10am-6pm, Sat 10am-5pm. Closed Dec 23-Jan 2.

HAYWARD GALLERY

South Bank Centre, SE1 (928 3144).

The Other Story. Afro-Asian artists in post-war Britain. Until Feb 4. Daily 10am-6pm, Tues, Wed until 8pm. £4, concessions & everybody Sun 10am-2pm £2. Closed Dec 24-26 & Jan 1.

SALLY HUNTER FINE ART

11 Halkin Arcade, Motcomb St, SW1 (235 0934).

Eric Gill, engravings 1915-27. Book illustrations, designs for bookplates & Christmas cards, & some of Gill's sexiest nudes. Prices from £50. Dec 4-22. Mon-Fri 10am-6pm.

INSTITUTE OF CONTEMPORARY ART

Nash House, The Mall, SW1 (930 3647).

The New Contemporaries. Work selected from that of students at art schools & colleges throughout the UK revives an annual exhibition with a 40-year history. Dec 13-Jan 14. Daily noon-8pm. Non-members £1. Closed Dec 24-26 & Jan 1.

KEW GARDENS GALLERY

Royal Botanic Gardens, Kew, Surrey (940 1171).

Treasures of Kew. Paintings & prints from the Kew Collection & works for sale by 10 artists who regularly paint for the Gardens. Until Feb. Daily 9.30am-4pm. £1 admission to gardens, concessions 50p. Closed Dec 25 & Jan 1.

MARLBOROUGH GRAPHICS GALLERY

39 Old Bond St, W1 (629 5161).

Paula Rego—Nursery Rhymes.

Some 30. etchings provide novel interpretations on old themes. Until Dec 22. Mon-Fri 10am-5.30pm.

MUSEUM OF THE MOVING IMAGE

South Bank, SE1 (928 3535).

Creatures of Fantasy. Special effects by technical wizard Ray Har-

ryhausen include monsters, models & mysterious doorways. Until Mar 18. Tues-Sat 10am-8pm, Sun 10am-6pm. £3.50, concessions £2.50. Closed Dec 24-26.

MUSEUM OF MANKIND

Burlington Gardens, W1 (636 1555).

Palestinian Costume. New exhibition of richly ornamented traditional clothing & jewellery showing the significance of Palestinian costume as an expression of social status & regional identity. Until late 1991. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Art in the Making: Italian Painting before 1400. The secrets of medieval painting revealed by modern technology, applied to the works of Duccio, Giotto & other 14th-century artists. Until Feb 28. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Lewis Morley: Photographer of the 60s. Morley's witty & elegant work epitomises the buoyant spirit of a time when Britain had "never had it so good". Until Jan 7.

Camera Portraits. Masterpieces of portrait photography from Lewis Carroll, Cecil Beaton, Richard Avedon & Norman Parkinson. Until Jan 21. £2, concessions £1.

Tom Phillips: the Portrait Works.

First major retrospective of one of Britain's leading portrait painters whose subjects have included Dame Iris Murdoch, Sir Georg Solti & Sir Claus Moser. Until Jan 21. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (938 9123).

Leaves. Environmental artist Andy Goldworthy uses leaves to form lacy tapestries & densely-woven leaf sculptures, & other natural materials to create sculpture that reflects nature's constant replacement. Until Dec 31.

Natural History Museum Rock



Chinese art at Eskenazi. Eric Gill engravings at Sally Hunter. Gilbert Lesser poster is exhibited at the Design Museum.

Festival. Explores the beauty & many uses of crystals from scientific applications to jewellery. Until Jan 15.

Wildlife Photographer of the Year. Winning entries from this internationally-renowned competition. Until Jan 31.

Mon-Sat 10am-6pm, Sun 1-6pm. £2.50, concessions £1.25, free Mon-Fri after 4.30pm, Sat, Sun after 5pm. Closed Dec 24-26 & Jan 1.

NEW ART CENTRE
41 Sloane St, SW1 (235 5844).

Roger de Grey, PRA. Recent paintings & drawings by the current President of the Royal Academy. Until Dec 22. Mon-Fri 10am-6pm, Sat 11am-3pm.

PHOTOGRAPHERS' GALLERY
5 & 8 Great Newport St, WC2 (831 1772).

Bruce Charlesworth. Mixed-media show by a young American artist features drawings models & large-scale photographs, with a "narrative environment" inhabited by the audience themselves. Until Jan 13. Tues-Sat 11am-7pm, open Dec 17, 18; closed Dec 24-Jan 1.

ROYAL ACADEMY
Piccadilly, W1 (439 7438).

The Art of Photography 1839-1989. A feast of prints in celebration of the medium's 150th anniversary, with 480 originals from different parts of the world displayed in historical sections. Until Dec 23. £4, concessions & everybody Sun until 1.45pm £2.70. Daily 10am-6pm. Closed Dec 24-26 & Jan 1.

ROYAL FESTIVAL HALL
South Bank Centre, SE1 (921 0600).

Main foyer:

The Art of the Printmaker. Two exhibitions: the first looks at etching, the second at lino- & woodcuts. A Print Fair is held on Dec 9 & 10. Prints I, until Dec 7; Prints II, Dec 15-Jan 14. **It's a Still Life.** From modest origins in 1932 to today's wider interpretation through the media of photography & sculpture. Jan 27-Mar 4. Daily 10am-10pm. Closed Dec 25, 26 & Jan 1.

SPINK & SON

5 King St, SW1 (930 7888).

Chinese jewellery & glass. Jadeite & China-trade jewellery; monochrome, faceted & overlay glass & snuff bottles reflect the development of craftsmanship & strong influence of trade with the West.

The Art of Textiles. Selling exhibition celebrating 14 centuries of techniques from around the world.

Dec 6-20. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

TATE GALLERY

Millbank, SW1 (821 1313).

Colour into Line: Turner & the art of engraving. Renowned today for his paintings & watercolours, Turner was best known in his lifetime through engraved reproductions after his work. This exhibition includes mezzotints as well as their related watercolour originals. Until Jan 21.

Turner: Watercolours: 1810-20. The third decade of the artist's development saw his triumph as a master of landscape in England. Jan 31-Apr 1.

Wright of Derby, 1734-97. Major exhibition in which all six of Joseph Wright's scientific & industrial paintings are shown, together with many of the portraits of Midlands middle-class sitters that provided his chief income. Feb 7-Apr 22. £3, concessions £1.50. Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 23-26 & Jan 1. During rearrangements substantial parts of the main gallery will be closed in Dec & the whole main building will be closed from Jan 8-24. The Turner Collection is unaffected.

THEATRE MUSEUM

Russell St, WC2 (836 7891)

Blues & Roots: drawings & mixed media works on paper. David Oxtoby's visions of famous entertainers including Nina Simone, Randy Crawford & Aretha Franklin. Until May 20. Tues-Sun 11am-7pm. £2.25, concessions £1.25. Closed Dec 24-26 & Jan 1.

THUMB GALLERY

38 Lexington St, W1 (439 7319)

Katherine Virgils. A new look at Indian art-culture by a contemporary artist who prepares her own paints & dyes for use on a variety of materials. One painting will be donated to the World Wide Fund for Nature, towards the conservation of tigers & their habitat in Asia. Until Dec 23. Mon-Fri 10am-6pm, Thurs until 8pm, Sat 11am-4pm.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (938 8349).

Scandinavia: Ceramics & glass in the 20th century. The most comprehensive such exhibition ever held in this country, with emphasis on contemporary designers. Until Jan 7.

Clementina, Viscountess Hawarden: Photographer. Recognised as an art photographer who was also a fine technician, Lady Hawarden received the highest accolades of her 19th-century contemporaries for her *Photographic Studies & Studies from Life*. Exhibits include landscapes of her family estates in Co Tipperary & costume tableaux. Until Jan 28.

The Orient Observed: Images of the Middle East from the Searight Collection. A unique pictorial record of the Islamic world seen through western eyes from the 16th to 20th centuries, before widespread use of photography. Dec 6-Feb 25.

Mon-Sat 10am-5.50pm, Sun 2.30-5.50pm. Voluntary donation, suggested £2, concessions 50p. Closed Dec 24-27 & Jan 1.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Kate Davis. Recent steel sculptures. Until Dec 10.

Michael Craig-Martin. First one-man show traces the artist's development over 20 years. Until Jan 7.

Naomi Hines. Drawings, collages & large paintings with peeling, textured surfaces. Until Jan 7.

Arshile Gorky, 1904-48. Works by one of the key exponents of Abstract Expressionism. Jan 19-Mar 25. £3, concessions £1.50.

Tues-Sun 11am-5pm, Wed until 8pm. Closed Dec 24-26 & Jan 1.

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For sports fans, the Commonwealth Games in New Zealand; for canophilists, Cruft's Dog Show at Earl's Court, and Dogs in Art at Bonham's.

SPORT

ATHLETICS

Commonwealth Games. Jan 24-Feb 3. Auckland, New Zealand.

Under-20 Championships. Feb 10, 11. Cosford, Nr Wolverhampton, W Midlands.

AAA/WAAA Indoor Multi-Events Championships. Mar 3, 4. Cosford.

CRICKET

West Indies v England: First Test, Feb 24-Mar 1, Jamaica; Second Test, Mar 9-14, Guyana; Third Test, Mar 23-28, Trinidad; Fourth Test, Apr 5-10, Barbados; Fifth Test, Apr 12-17, Antigua.

EQUESTRIANISM

Olympia International Show-jumping. Dec 14-18. Olympia, W14.

FOOTBALL

England v Yugoslavia. Dec 13. Wembley Stadium, Middx.

HORSE RACING

Boxing Day National Hunt meetings. Dec 26. Huntingdon, Cambs; Kempton Park, Surrey; Market Rasen, Lincs; Newton Abbot, Devon; Sedgefield, Durham; Wetherby, W Yorks; Wincanton, Somerset; Wolverhampton, W Midlands.

Roland Meyrick Handicap Steeplechase. Dec 6. Wetherby.

Anthony Mildmay/Peter Cazelet Memorial Handicap. Jan 6. Sandown Park, Surrey.

Peter Marsh Steeplechase. Jan 20. Haydock Park, Merseyside.

Lanzarote Handicap Hurdle. Jan 20. Kempton Park.

BMSS Persian War Premier Hurdle. Feb 3. Chepstow, Gwent.

Gainsborough Handicap Steeplechase. Feb 3. Sandown Park.

Tote Gold Trophy Handicap. Feb 10. Newbury, Berks.

Aynsley China Cup Steeplechase. Feb 17. Chepstow.

Tote Eider Handicap Steeplechase. Feb 17. Newcastle-upon-Tyne.

Wolverhampton Trial Hurdle. Feb 19. Wolverhampton.

Point-to-Point season starts Feb.

ICE SKATING

European Championships. Jan 30-Feb 4. Leningrad, USSR.

RUGBY UNION

Bowling Bowl: Oxford v Cambridge. Dec 12. Twickenham, Middx.

Oxford v Cambridge under-21. Dec 12. Richmond, Surrey.

England B v USSR. Dec 23. Northampton.

Save & Prosper International: England v Ireland. Jan 20. Twickenham.

Wales v France. Jan 20. Cardiff.

France v England. Feb 3. Paris.

Ireland v Scotland. Feb 3. Dublin.

British Gas Challenge: England v Wales. Feb 17. Twickenham.

Scotland v France. Feb 17. Murrayfield, Edinburgh.

SAILING

Whitbread Round-the-World race. Third leg starts Dec 23. Fremantle, Australia.

SNOOKER

Mercantile Credit Classic. Jan 2-13. Norbreck Castle Hotel, Blackpool, Lancs.

Benson & Hedges Masters'. Feb 4-11. Wembley Conference Centre, Middx.

British Open. Feb 18-Mar 3. Assembly Rooms, Derby.

SQUASH

National Championships. Dec 7-12. Newcastle-upon-Tyne.

Econocom British Doubles Championships. Dec 15-17. Windsor, Berks.

SWIMMING

European Cup. Dec 9, 10. Sabadell, Spain.

TENNIS

Maureen Connolly Tournament. Dec 6-8. National Sports Centre for Wales, Cardiff.

Nabisco Masters' Doubles. Dec 4-10. Albert Hall, SW7.

Davis Cup 1989 final: West Germany v Sweden. Dec 15-17. Stuttgart, W Germany.

Australian Open. Jan 15-28. Melbourne, Australia.

Davis Cup 1990 first round. Feb 2-4. Various venues.

OTHER EVENTS

Animals in Theatre. Talk & demonstration featuring, among others, Scamp—the dog currently appearing in *The Shaughraun*. Jan 27, 10.30am. £2.50. Olivier, National Theatre, South Bank, SE1 (928 2252).

Bonham's winter sales include Cats in Art, Dec 11, 6pm; Tom Keating, last works, Dec 19, 6pm; Marine paintings, Jan 11, 11am & 6pm; Dogs in Art, Feb 12, 11am & 6pm. Bonham's, Montpelier St, SW7 (584 9161).

Chinese New Year. Join the crowds in Soho's Chinatown to usher in the Year of the Horse. Jan 28, 11am. Newport Pl, Leicester Sq, WC2.

Christie's South Kensington sales: Trains Galore includes a Märklin candle-lit station estimated at £900-£1,200, Dec 18, 2pm; Film & Entertainment includes costumes worn by Bette Davis & Olivia de Havilland, & animation artwork from Disney's *Snow White*, *Peter Pan* & *Donald Duck*, Dec 20, 2pm. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 7611).

Christmas Tree. Lighting-up ceremony for the 55ft tree—an annual gift from the people of Norway—followed by carol-singing. Dec 7, 6pm. Carol-singing each evening until Dec 24, 4-10pm; illuminations continue until Jan 6. Trafalgar Sq, WC2.

Christmas Walks. Pack a turkey sandwich & shake down the Christmas pudding on a walk jointly organised by the National Trust & the Ramblers' Association. Dec 26 onwards. Leaflet giving locations of walks from National Trust, 36 Queen Anne's Gate, SW1.

Cruft's Dog Show. Top event in the dog-lover's calendar. Toy & utility groups Thurs, gun dogs Fri, terriers & hounds Sat, working group Sun, obedience trials daily. Feb 8-11, 8.30am-7.30pm. £5, concessions £2.25. Earl's Court, SW5.

Holiday on Ice. Annual skating spectacular. Jan 30-Feb 25. Wembley Arena, Middx (900 1234).

London International Boat Show.

The Balearic islands are the theme of this year's exhibition of the latest craft & accessories. Jan 4-14. Mon-Fri 10am-8pm, Sat, Sun 10am-7pm. Jan 4, 5 £8.50, children £3; Jan 6-14 £4.80, children free; Jan 8-12 after 4.30pm £3.50, children free. Earl's Court, SW5.

The Lord Mayor of Westminster's Big Parade. Colourful, American-style razzmatazz for this New Year's Day procession. Jan 1. Marching bands leave Berkeley Square at 1pm. Route lies along Piccadilly, Regent St, Oxford St to Marble Arch & Hyde Park, W1.

National Cat Club Show. The world's largest cat show, with pedigree & pet variations—2,000 entrants in all. Dec 9, 10.30am-5.30pm. £3, concessions £1. Olympia, W14.

Platform performances: Sue Townsend talks about Adrian Mole & other books, Dec 11, 6pm, Cottesloe; Roald Dahl reads from his own—some as yet unpublished—works, Dec 20, 6pm; Brecht on Magic, Ian Saville re-enacts his transformation from bourgeois magician to socialist conjuror, Dec 29, 6pm; Theatre Quiz, teams from the RSC & the NT do battle, Jan 2, 6pm, Olivier; Toyah Willcox answers questions about her acting & rock-singing careers, Jan 15, 6pm, Cottesloe, £2.50. National Theatre, South Bank, SE1 (928 2252).

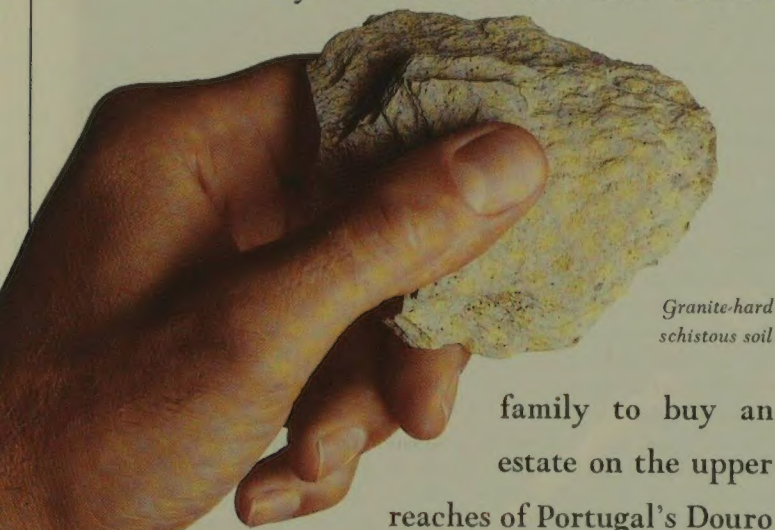
"Oh Yes It Is!" Pantomime fun for children, with a week of talks, games & shows for six- to 18-year-olds. Dec 27-Jan 3. Performances of *Cinderella* in the museum's studio theatre Dec 14-Jan 13. Theatre Museum, Tavistock St, WC2 (836 7891).

Sotheby's winter sales include Early English drawings & watercolours, Jan 31, 10.30am & 2pm; Dolls, teddy bears, automata, mechanical musical instruments, toys, European costume & textiles with a 1904 Bing open tourer car estimated at £6,000 to £10,000, Jan 31, 10.30am & 2.30pm. Sotheby's, 34/35 New Bond St, W1 (493 8080).

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schistous soil

family to buy an estate on the upper reaches of Portugal's Douro river, in 1744, they had to contend not only with the soil, but also with the unremitting temperatures which regularly hit 104° in the shade before noon.

Here, the vines which produce the grapes for port actually thrive. They thrust their mighty tap roots down as far as forty feet through fissures in the rock to draw up the moisture which swells the small, sweet grapes whose thick purple skins give port its glorious colour.

Why did the Taylor family feel they had to venture into this wilderness, instead of just buying their port on the coast, like all the other British shippers?

It was (and still is) a question of quality. Only by controlling every aspect of the process, do Taylor's feel that

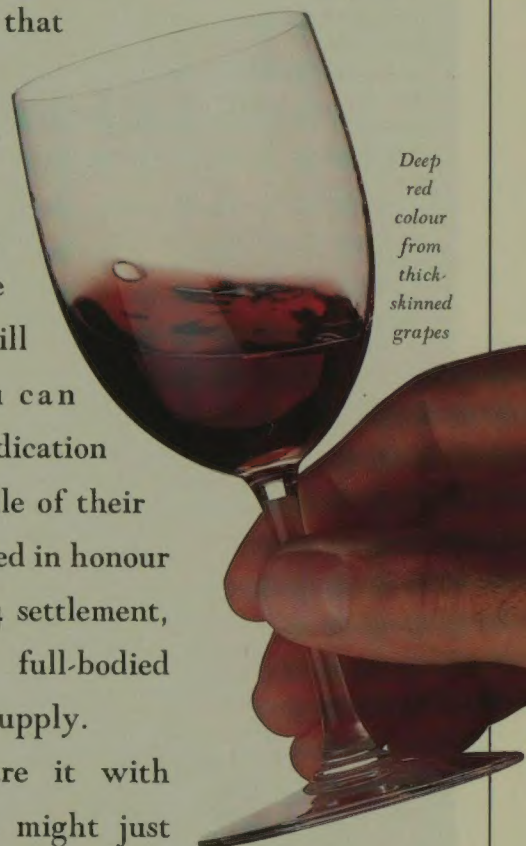
they can be truly confident that

any bottle, at whatever price, which bears the Taylor's name, will

deserve to. You can experience this dedication

by opening a bottle of their First Estate. Named in honour of that first 1744 settlement, it is a round, full-bodied blend in limited supply.

As you share it with your guests, you might just toast the fact that it is immeasurably easier to drink than it is to make.



Deep red colour from thick-skinned grapes



Named after Taylor's first Douro property

TAYLORS · THE GREAT FAMILY OF PORT



*Left, Looking West, Scafell, by Julian Cooper, one of many paintings of national parks in Brian Redhead's *The Inspiration of Landscape*, published by Phaidon, £14.95. Right, two illustrations from *The Visual History of Costume*, by Aileen Ribeiro & Valerie Cumming: Sir John Curzon in armour, 1472, and some styles of 1914 from Joseph Southall's painting *Along the Shore*. Published by Batsford, £25.*



BOOK LIST

A selected list of current titles which are or deserve to be on the bestseller list

HARDBACK NON-FICTION

George VI

by Sarah Bradford

Weidenfeld & Nicolson, £18.95

This first full biography to be published since the official life 30 years ago is inevitably less inhibited and much better informed, though it leaves the reader with fundamentally the same conviction—that Britain was fortunate indeed to have a man of this quality of goodness and honour to take up the abandoned crown at such a time of turmoil.

Beatrix Potter's Letters

Selected by Judy Taylor

Frederick Warne, £20

Beatrix Potter was a prolific and productive letter-writer. This selection shows what a remarkably active woman she was, refusing to accept that she was brought up to do nothing. When she was not writing and illustrating her tales for children she bred pigs and conserved the Lake District.

Henry Fielding: A Life

by Martin C. Battestin

Routledge, £29.50

This is a massive biography of an 18th-century Englishman with robust appetites, which he was not slow to satisfy. Fielding lived a busy and exhausting life which ended when he was 47, writing much unmemorable journalism (most of it political) and three novels which continue to be read with pleasure, the greatest of them being *Tom Jones*.

The Time of My Life

by Denis Healey

Michael Joseph, £17.95

Denis Healey would have made a formidable leader of the Labour Party, as this very readable autobiography makes abundantly clear. Conservative readers will be grateful that their political opponents missed their opportunity of making life much tougher for Mrs Thatcher. Labour readers will no doubt be kicking themselves for failing to elect him when they had the chance.

HARDBACK FICTION

The Message to the Planet

by Iris Murdoch

Chatto & Windus, £13.95

Iris Murdoch's 24th novel is very much the mixture as before—an enigmatic, mystical central character surrounded by people endowed with plenty of free time and increasingly shrouded in allegory. Murdoch devotees should have no difficulty in unravelling its complexities, others may be less patient.

The Devil's Mode

by Anthony Burgess

Hutchinson, £12.95

This is Anthony Burgess's first collection of short stories. He shows himself well suited to the style, which enables him to deploy his wide knowledge of a great many things with his originality and capacity to surprise to good, and in some cases memorable, effect.

Straight

by Dick Francis

Michael Joseph, £11.95

The master of the racing thriller back on form in this fast-moving story of an investigation into horse doping and diamond racketeering in a Hatton Garden jewellery business unexpectedly taken over by a jockey. There is a surprising and beautifully contrived twist in the tail.

The Remains of the Day

by Kazuo Ishiguro

Faber, £11.99

This year's Booker winner, an unremarkable but subtly structured account of an English butler's reminiscences of life in a country house between the wars.

Restoration

by Rose Tremain

Hamish Hamilton, £12.95

From this year's Booker short list, an imaginative and very readable story which brilliantly but unobtrusively evokes aspects of 17th-century England, from the high life of Charles II's Court to the altogether grimmer experiences of a Quaker Bedlam.

PAPERBACK NON-FICTION

Hong Kong

by Jan Morris

Penguin, £4.99

The author combines her formidable descriptive powers with her knowledge of the Empire to provide an evocative portrait of the bustling British Crown Colony which, in less than a decade, is destined to become a jewel of China named Zianggong.

Charlotte Brontë

by Rebecca Fraser

Mandarin, £5.99

Victorians could not easily believe that a novel as passionate as *Jane Eyre* came simply from the imagination of a parson's unmarried daughter. The creative energies of the Haworth household and the circumstances and consequences of publication are admirably portrayed.

In Trouble Again

by Redmond O'Hanlon

Penguin, £3.99

The intrepid traveller goes up the Amazon, which proves altogether a tougher assignment than the heart of Borneo. The ferocious Yanomami people, whose main preoccupation seems to be murder, give everyone a hard time but plenty to write about.

Façades

by John Pearson

Macmillan, £8.99

Absorbing and detailed account of the three Sitwells—Edith, Osbert and Sacheverell—and their literary progress through the first half of the 20th century, which clearly would not have been quite the same without them.

The Faber Book of Diaries

Edited by Simon Brett

Faber & Faber, £5.99

Enthralling anthology of four centuries of compulsive private scribbling, arranged in days (thus January 1 includes bits from John Wesley and Sir Hugh Casson, December 31 from Pepys, George Eliot and Noël Coward among many others). The perfect book for bedside browsing.

PAPERBACK FICTION

Difficulties with Girls

by Kingsley Amis

Penguin, £3.99

Amis in top form with this 1960s assembly of characters working in book publishing or living in maisonnettes on the South Bank, environments which the author exploits with relish while recalling a time when the swinging had already begun to stop.

Utz

by Bruce Chatwin

Picador, £3.99

Stylish novel about a Czech who builds up a spectacular collection of Meissen porcelain which survives the Second World War and the Stalin era but falls foul, as does its owner, of the Soviet invasion of Prague in 1968.

Summer's Lease

by John Mortimer

Penguin, £3.99

"Villa to let near small Tuscan town." read the advertisement. "Suit couple, early forties, with three children (females preferred)." Thus starts the Pargeter family's three-week holiday in Italy, and John Mortimer's novel of charm and entertainment, dominated by the wonderful creation of the randy old father, Haverford Downs.

The High Road

by Edna O'Brien

Penguin, £4.99

Heroine retreats from a dead love affair to an Iberian island where life is lived with an intensity of passion that leads to more calamitous relationships and finally to murder.

The Lost Father

by Marina Warner

Picador, £4.99

Three generations of an Italian family neatly linked by a London museum archivist writing a novel about her grandfather who apparently died from lead poisoning after being shot in a duel. Lush descriptions of southern Italy set the pace for the leisurely pursuit of an intriguing and unresolved family mystery.

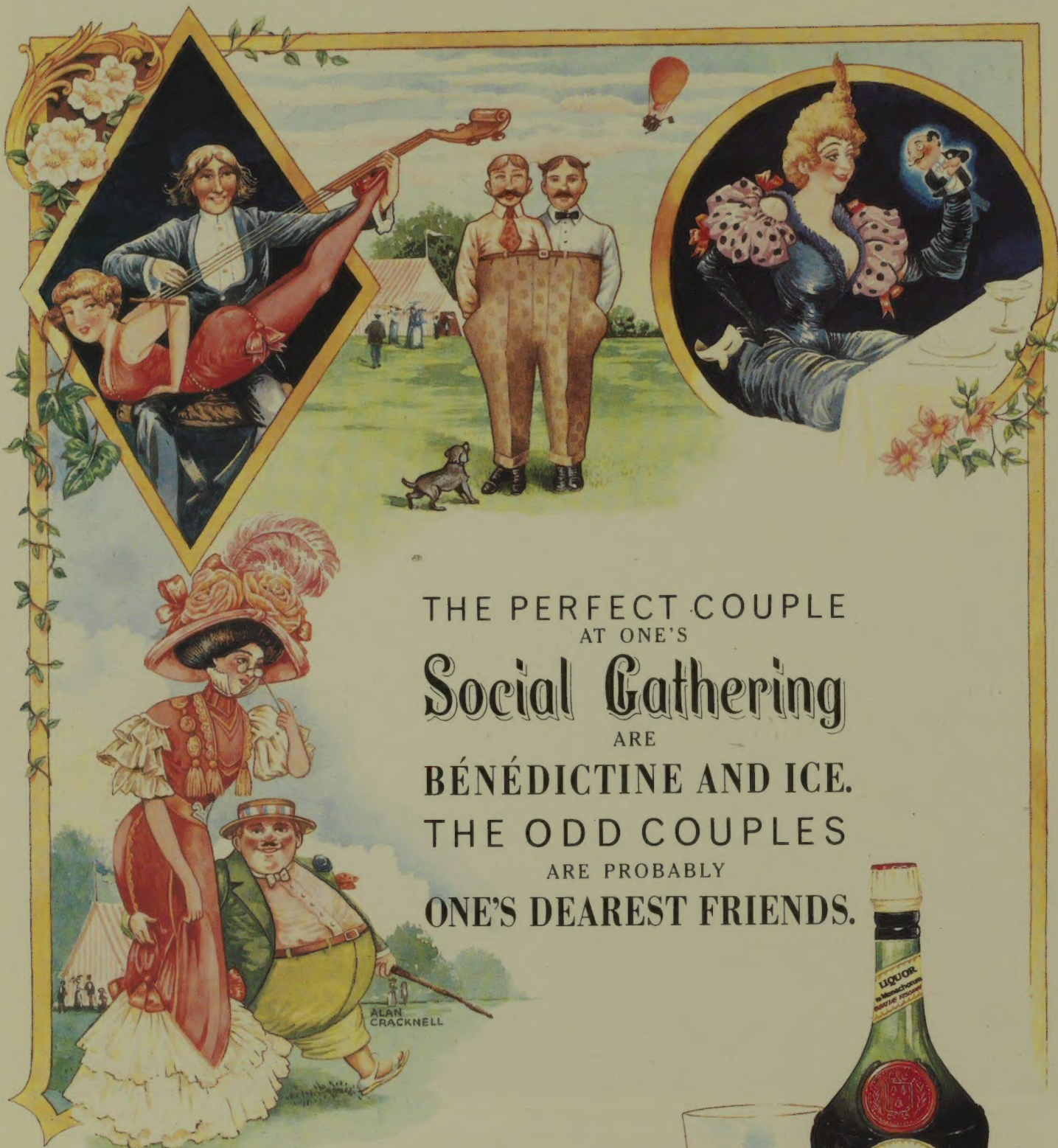


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